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RADIOHEAD

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Jack: "This here's my sister Loretta. Oh alright, my aunt then"

JACK & LORETTA'S COUNTRY BALL

JACK WHITE DUETS WITH HIS HEROINE, COUNTRY LEGEND LORETTA LYNN, ONSTAGE IN NEW YORK

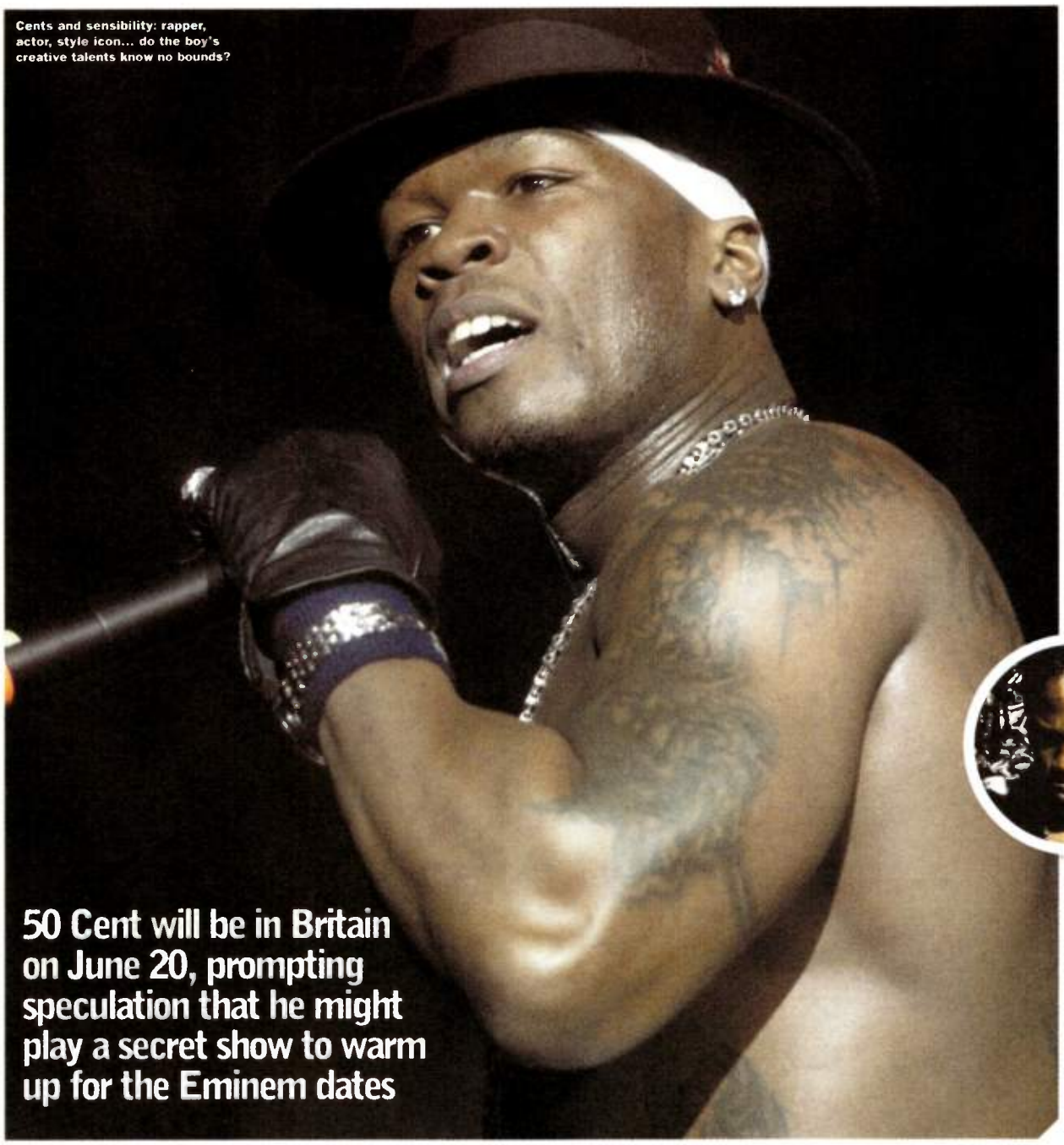
This was the moment **Jack White** got to live out one of his fantasies as he joined 69-year-old country legend **Loretta Lynn** onstage at the Hammerstein Ballroom in New York during her support slot for **The White Stripes**.

Jack, dressed in the Grand Ole Opry style outfit he wears on the 'Elephant' album cover, jumped onstage to perform two country classics, 'Fist City' and 'Louisiana Woman, Mississippi Man'. During their duet, Lynn joked: "This is a very special night for me because I'm working with my idols, The White Stripes."

The White Stripes dedicated their third album, 'White Blood Cells', to Lynn and recorded a version of her song 'Rated X' for the B-side to 2001 single 'Hotel Yorba'.

The White Stripes later took centre-stage for an hour-long set, dedicating 'Dead Leaves And The Dirty Ground' to Lynn. The duo's new single, '7 Nation Army', was bound for the Top Ten as *NME* went to press.

PHOTOGRAPHY: RETNA



Cents and sensibility: rapper, actor, style icon... do the boy's creative talents know no bounds?

50 Cent will be in Britain on June 20, prompting speculation that he might play a secret show to warm up for the Eminem dates

50 Cent to play UK

RAPPER LINES UP EMINEM SUPPORT SLOT – AND FINISHES WORK ON HIS DEBUT MOVIE ROLE

After weeks of speculation, **50 Cent** has confirmed he will play his first ever UK shows supporting **Eminem** at his Anger Management gigs in Milton Keynes on June 21 and 22. The Eminem protégé's world domination continues apace with news that he has just finished work on his first feature film.

50 Cent has long seemed a natural support act for the Milton Keynes dates but any suggestion of his appearance had been vehemently denied by his record company. Despite those denials his appearance has now been confirmed at the shows, which precede the June 30 release of '21 Questions', the second single from his five million-plus selling worldwide smash 'Get Rich or Die Tryin'.

No other 50 Cent dates have been announced yet, but *NME* understands he will be in Britain on June 20, prompting speculation that he might play a secret low-key London show to warm up for the two Eminem dates.

Meanwhile the world's current biggest star tied up shooting on his first movie *Blood Money* in LA two weeks ago. Despite his gangster background, 50 Cent plays a good guy in the picture.

The film is a modern western. In it, **Busta Rhymes** (inset) plays Joshua Pope who returns to his childhood home in Alabaster County, Alabama, to claim his inheritance after the death of his father. But his town has been taken over by a corrupt sheriff, Bo Wallace, who runs protection and prostitution rackets. Busta puts together a posse to make things right and the posse is fronted by his old friend Duncan – 50 Cent playing an outlaw biker.

Shooting started on March 3 and it is unclear at present how long 50 Cent spent on-set. When he spoke to *NME* at the beginning of March, he was very coy about his involvement.

"I'm exploring my options now in the film situation," he said obliquely.

The film is directed by Mink (aka Christopher Morrison), who learned his trade serving on the production team of Hype Williams, working on videos for Busta Rhymes, Jennifer Lopez, Madonna, Janet Jackson, Jay-Z and a host of others. *Blood Money* is his first feature.

There is no release date for the film yet, but given 50 Cent's huge current popularity a rush release before the end of the year will no doubt be considered.

FESTIVAL UPDATE

Rice have been added to the line-up of the festival at Punchestown Racecourse, County Kildare. **Coldplay** and **David Gray** headline.

Primavera Festival, Spain (May 23-24)

The White Stripes, **The Streets**, **Sonic Youth**, **Mogwai**, **Ed Harcourt** and **Belle & Sebastian** have all been confirmed to play at the two-day festival in Barcelona.

Glastonbury Festival (June 27-29)

The Cooper Temple Clause, **The Streets** and **Zwan** are the latest bands to be joining headliners **Radiohead**, **REM** and **Moby**. **The Coral**, **Black Rebel Motorcycle Club**, **Supergrass**, **Electric Six**, **The Music** and **The Polyphonic Spree** have also been touted.

Witnness Festival (July 12-13)

Super Furry Animals, **The Raveonettes**, **The Basement**, **The Futureheads** and **Damien**

Benicassim Festival, Spain (August 8-10)

Travis and **Beth Gibbons** have been confirmed, joining headliners **Blur** and **Beck**. They join **Badly Drawn Boy**, **Suede** and **Death In Vegas**.

V Festival (August 16-17)

Athlete, **David Holmes**, **The Futureheads**, **Damien Rice** and **Michael Franti And Spearhead** are the latest additions to this year's V Festival at Hylands Park, Chelmsford and Weston Park, Staffs.

Green Man Festival Brecon, Wales (August 25)

Acts confirmed include **James Yorkston And The Athletes**, **It's Jo And Danny**, and **Jeb Loy Nichols**.

PHOTOGRAPHY: WIRE IMAGE/IAN JENNINGS

Reading sells out!

Weekend tickets for the **Reading** festival have sold out in record time, *NME* can reveal. The last few weekend tickets were snapped up late last week, having only been available for a month. The festival follows in the footsteps of this year's **Glastonbury**, which sold out within a day of going on sale.

Festival booker Neil Pengelly told *NME* that although he didn't think the success of Glastonbury has had a direct effect on Reading's sales, 2003 in particular has been a bumper year for live music.

"Tickets went quickly last year, but this year has easily surpassed that," he said. "Traditionally Reading does well, but I think this year has sold quickly because of the range and strength of the line-up. I don't know if Glastonbury selling out had a direct effect, but all big events this year, from Eminem through to Reading and Leeds are doing brilliantly."

A spokesperson for the **V Festival** said sales of their event have mirrored that of Reading. She commented: "Tickets for this year's V Festival have nearly all been sold. We are advising people to buy now before it's too late – it won't be long until they will have all gone."

Weekend tickets for the **Leeds** festival are still on sale, priced £95, and day tickets for both are still on sale at £40. Call the *NME* Ticketline on 0870 1 663 663 for availability.

As festival frenzy broke out, even tickets to the Rhyl Fiesta Of Steam were selling out fast

Keith Flint firestarts new band

PRODIGY LOON FINDS TIME TO FORM FLINT AND HANG OUT WITH MARILYN MANSON

Hail to the Keith: the first picture of Flint in action

Prodigy's **Keith Flint** has formed a new band – and here's an exclusive look at what's in store.

NME has unearthed the first exclusive pictures of Keith in action with his band **Flint** during filming for their first ever video. It's been directed by controversial director Jonas Akerlund, who made the Prodigy's 'Smack My Bitch Up', as well as doing work with the likes of U2, Smashing Pumpkins and Madonna.

The band has four confirmed members: Keith on vocals, Jim Davies, formerly of Pitchshifter, on guitar, Kieran Pepper and Tony Howlett (no relation to the Prodigy's Liam), both on drums. A bass player was unconfirmed when *NME* went to press.

An insider told *NME* that Keith hasn't left the Prodigy, who are likely to release their own, long-awaited new album before the end of the year. **Liam Howlett** is currently in the studio "finishing the album", according to the band's spokesperson.

Another insider said: "Keith wrote the lyrics for the album during his Prodigy downtime and the band started jamming them at his house in Essex. They went into the studio at the turn of the year and have made a fuck-off album!"

"They went into the studio at the turn of the year and have made a fuck-off album!" Keith Flint's spokesperson

Flint are planning a semi-secret UK debut show at an unusual London venue in early summer. The album, as-yet-untitled, was recorded at London's Olympic Studios and produced by Youth. It is due out in July.

In addition to forming his band, Flint has also been hanging out with **Marilyn Manson**. The pair met when Marilyn flew into London for his Grotesk Burlesk club night earlier this month, where they agreed to collaborate on a remix of Manson's single 'Mobscene'.

"Keith presented me with his remix on which he sings," Manson said. "We discussed illegal behaviour, participated in illegal behaviour and became the best of friends over a bottle of absinthe."

"Oh, right, you're gonna play drums now Dave. Whatever!"

Dave Grohl and Liam Lynch united

Foo Fighters' **Dave Grohl** was joined onstage by **Liam Lynch** for a rousing version of Lynch's massive hit 'United States Of Whatever' at a gig in LA last week.

Foo Fighters were headlining Los Angeles Universal Amphitheatre (April 18), when Grohl went back behind the drums for the surprise encore with Lynch and Tony Kanal from No Doubt.

The pair have been in the studio together with Tenacious D's Jack Black working on Lynch's Probot side project.

"It's the hardest rockin' song that's ever been written," Lynch said of the collaboration. "It's called 'I Am The Warlock,' and it is so hard, it's beyond Black Sabbath."

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

1	1	**MAKE LUV**	ROOM 5 FT OLIVER CHEATHAM (POSITIVA)
–	2	**YOU SAID NO**	BUSTED (UNIVERSAL)
4	3	**IN DA CLUB**	50 CENT (INTERSCOPE)
–	4	**COME UNDONE**	ROBBIE WILLIAMS (CHRYSALIS)
3	5	**MOVE YOUR FEET**	JUNIOR SENIOR (MERCURY)
2	6	**CRY**	KYM MARSH (UNIVERSAL)
–	7	**AMERICAN LIFE**	MADONNA (MAVERICK)
–	8	**DON'T LET GO**	DAVID SNEDDON (MERCURY)
–	9	**ALL OVER**	LISA MAFFIA (INDEPENDIENTE)
–	10	**OUT OF TIME**	BLUR (PARLOPHONE)
5	11	**SPIRIT IN THE SKY**	GARETH GATES FT THE KUMARS (S)
7	12	**SCANDALOUS**	MIS-TEEQ (TELSTAR)
–	13	**SPEECHLESS**	D-SIDE (WEA)
8	14	**ALL I HAVE**	JENNIFER LOPEZ FT LL COOL J (EPIC)
–	15	**DAMAGED**	PLUMMET (SERIOUS)
6	16	**I CAN'T READ YOU**	DANIEL BEDINGFIELD (POLYDOR)
–	17	**7 NATION ARMY**	THE WHITE STRIPES (XL RECORDINGS)
–	18	**X GON' GIVE IT TO YA**	DMX (DEF JAM)
9	19	**BORN TO TRY**	DELTA GOODREM (EPIC)
–	20	**KNOCK OUT**	TRIPLE EIGHT (POLYDOR)
10	21	**I'M WITH YOU**	AVRIL LAVIGNE (ARISTA)
12	22	**SUNRISE**	SIMPLY RED (SIMPLYRED.COM)
–	23	**EXCUSE ME MISS**	JAY-Z (ROCAFELLA)
13	24	**WEEKEND**	SCOOTER (SHEFFIELD TUNES)
11	25	**TONIGHT/MISS YOU NIGHTS**	WESTLIFE (S)
–	26	**TO LOVE A WOMAN**	LIONEL RICHIE/ENRIQUE IGLESIAS (MERCURY)
17	27	**U MAKE ME WANNA**	BLUE (INNOCENT)
–	28	**DON'T KNOW WHAT TO TELL YA**	AALIYAH (INDEP/BLACKGROUNIQUE)
–	29	**DATE WITH THE NIGHT**	YEAH YEAH YEAHS (DRESS UP/POLYDOR)
14	30	**LOVE DOESN'T HAVE TO HURT**	ATOMIC KITTEN (INNOCENT)
15	31	**BEING NOBODY**	RICHARD X VS LIBERTY X (VIRGIN)
18	32	**BUMP BUMP BUMP**	B2K FT P DIDDY (EPIC)
22	33	**GOSSIP FOLKS**	MISSY ELLIOTT FT LUDACRIS (ELEKTRA)
16	34	**BEAUTIFUL**	CHRISTINA AGUILERA (RCA)
21	35	**MESMERIZE**	JA RULE FT ASHANTI (MURDER INC/MERCURY)
–	36	**TRAIN**	GOLDFRAPP (MUTE)
–	37	**STOP LIVING THE LIE**	DAVID SNEDDON (MERCURY)
–	38	**FAST BOY/LIQUID LIPS**	BLUETONES (SUPERIOR QUALITY)
–	39	**ALL POSSIBILITIES**	BADLY DRAWN BOY (XL RECORDINGS)
–	40	**COULDN'T HAVE SAID IT BETTER**	MEAT LOAF (MERCURY)

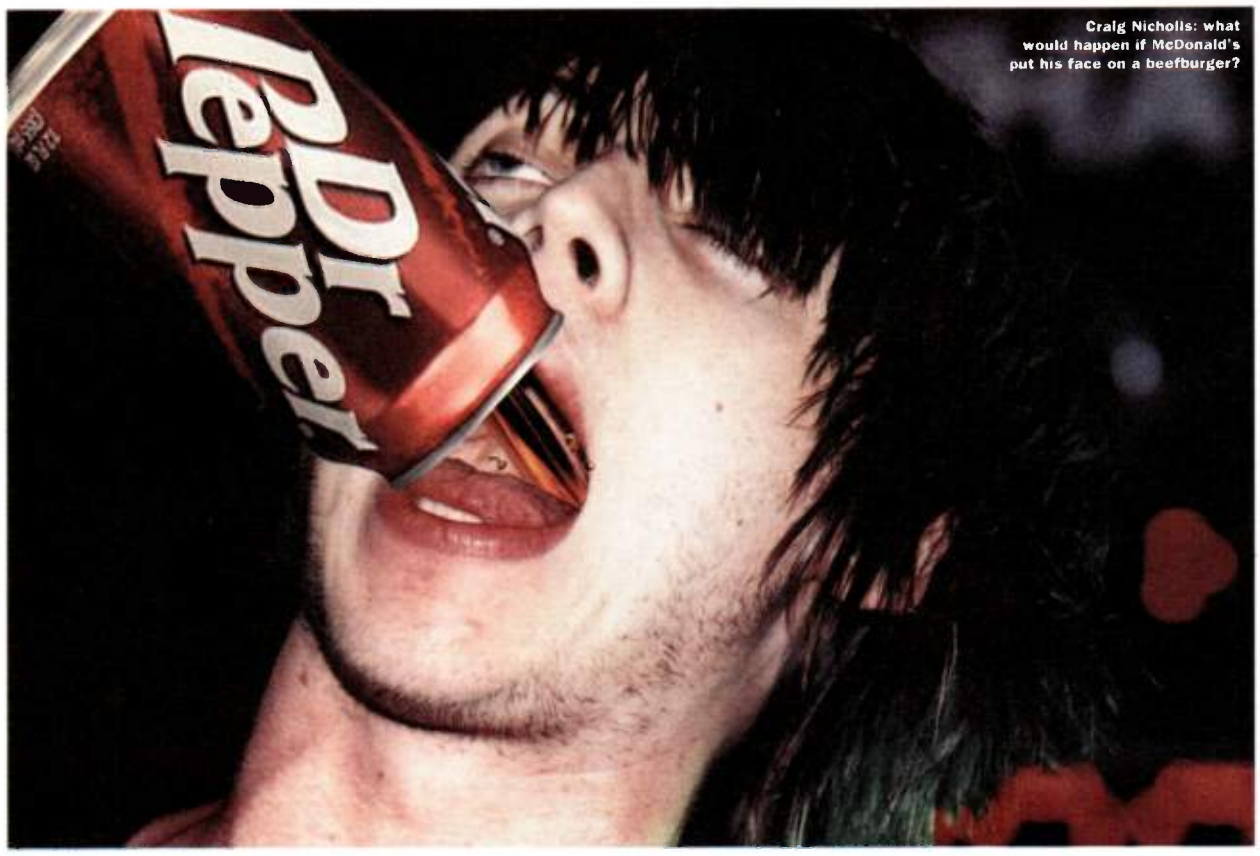
UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

–	1	**AMERICAN LIFE**	MADONNA (MAVERICK)
4	2	**JUSTIFIED**	JUSTIN TIMBERLAKE (JIVE)
1	3	**ELEPHANT**	THE WHITE STRIPES (XL RECORDINGS)
2	4	**A RUSH OF BLOOD TO THE HEAD**	COLDPLAY (PARLOPHONE)
3	5	**COME AWAY WITH ME**	JONES (PARLOPHONE)
5	6	**LET GO**	AVRIL LAVIGNE (ARISTA)
9	7	**BUSTED**	BUSTED (UNIVERSAL)
6	8	**HOME**	SIMPLY RED (SIMPLYRED.COM)
15	9	**GOTTA GET THRU THIS**	DANIEL BEDINGFIELD (POLYDOR)
13	10	**BY THE WAY**	RED HOT CHILI PEPPERS (WARNER BROS)
12	11	**STRIPPED**	CHRISTINA AGUILERA (RCA)
11	12	**GET RICH OR DIE TRYIN'**	50 CENT (INTERSCOPE)
7	13	**METEORA**	LINKIN PARK (WARNER BROS)
–	14	**COULDN'T HAVE SAID IT BETTER**	MEAT LOAF (MERCURY)
8	15	**THE VERY BEST OF**	LIGHTHOUSE FAMILY (UMTV)
43	16	**GREATEST HITS**	RUN DMC (ARISTA)
14	17	**A NEW DAY AT MIDNIGHT**	DAVID GRAY (EAST WEST)
16	18	**BACK IN THE WORLD**	PAUL MCCARTNEY (PARLOPHONE)
10	19	**DANIEL IN BLUE JEANS**	DANIEL O'DONNELL (DMG TV)
17	20	**EYE CANDY**	MIS-TEEQ (TELSTAR)
18	21	**BALLADS – THE LOVE SONG COLLECTION**	BOYZONE (UMTV)
32	22	**ESCAPOLOGY**	ROBBIE WILLIAMS (EMI)
23	23	**THE YOUNG AND THE HOPELESS**	GOOD CHARLOTTE (EPIC)
35	24	**THE STADIUM TECHNO EXPERIENCE**	SCOOTER (SHEFFIELD TUNES)
19	25	**THIS IS ME THEN**	JENNIFER LOPEZ (EPIC)
28	26	**SIMPLY DEEP**	KELLY ROWLAND (COLUMBIA)
29	27	**UP**	SHANIA TWAIN (MERCURY)
20	28	**GREATEST HITS**	TOM JONES (UMTV)
25	29	**VERY BEST OF – EARLY DAYS & LATTER DAYS**	LED ZEPPELIN (ATLANTIC)
27	30	**ANGELS WITH DIRTY FACES**	SUGABABES (ISLAND)
24	31	**THINKING IT OVER**	LIBERTY X (V2)
–	32	**DESTINATION**	RONAN KEATING (POLYDOR)
30	33	**THE EMINEM SHOW**	EMINEM (INTERSCOPE)
22	34	**DARK SIDE OF THE MOON**	PINK FLOYD (EMI)
21	35	**ONE HEART**	CELINE DION (COLUMBIA)
34	36	**ONE LOVE**	BLUE (INNOCENT)
26	37	**SLEEPING WITH GHOSTS**	PLACEBO (HUT)
36	38	**UNDER CONSTRUCTION**	MISSY ELLIOTT (ELEKTRA)
49	39	**CHOCOLATE FACTORY**	R KELLY (JIVE)
–	40	**TELL ME ON A SUNDAY**	DENISE VAN OUTEN (REALLY USEFUL)

MIDWEEK CHARTS SUPPLIED BY THE OFFICIAL UK CHARTS COMPANY PHOTOGRAPHY: RETNA

Craig switches fizzy drink allegiance



Craig Nicholls: what would happen if McDonald's put his face on a beefburger?

VINES SINGER BOYCOTTS COKE OVER CAN CONTROVERSY

Craig Nicholls is so pissed off with Coke that he's boycotting the drink for Dr Pepper!

As we reported last week, a computerised image resembling **The Vines**' singer turned up on a series of new Coke cans in Australia as a "complete surprise" to the band and their management.

Vines drummer **Hamish Rosser**, who thinks Coke's actions were "rude" and "not authorised by the band", spoke to *NME* shortly after their rescheduled *NME* Awards show at the London Astoria. "Craig's drinking Dr Pepper now!" he said. "He's onto Dr Pepper. Dr Pepper's not made by the Coca-Cola Corporation *(in the US)*, but it's still a sugary caffeine drink!

"I mean, he's given Coke enough free marketing as it is by drinking it all the time. For them to do what they've done, I think they're taking the piss, really."

Following their UK tour, the group will head back into the studio to work on their second album. They are looking to a release in early 2004, even though their US label wants it by autumn.

Rosser added: "We'll record 16 songs and end up with 12. We'll record all the songs we've been doing on this tour that aren't on the first album, so 'Amnesia' will be on it, 'Fuck The World''s definitely on it, we're gonna record 'Evil Town', 'Drown The Baptists', 'Sun Child', hopefully 'Blues Riff' will make it, that's a good one, 'TV Pro'... There's a couple of new ones, one called 'Going Gone', we've done that at a soundcheck but we've not played it at a gig yet, and 'Windy Days' will be on it, that's another one."

For a review of The Vines' *NME* Show at the London Astoria, turn to page 48.

"Craig's drinking Dr Pepper now – it's still a sugary caffeine drink" **Hamish Rosser**

VIEW FROM THE VINES GIG

What do you think of the Craig/Coke conspiracy?

Gethyn Formby, 16, Kent, student
"I think they should have asked The Vines for their permission, but it all could help them out. They should be flattered Coke have used Craig's image on their cans, and they will be getting great publicity from this."

George Sharpe, 16, Kent, student
"I think it's quite unfair if they haven't asked permission to use a picture in order to sell their product."

Cate Goode, 16, High Wycombe, student
"I don't really care, I would buy a can of Coke if it had Craig's picture on it. He really has that appeal."

NEWS IN BRIEF

Oasis, **Coldplay**, **The Streets** and **Ms Dynamite** are among the names who will be fighting for an Ivor Novello award for British songwriting on May 22.

Coldplay's 'In My Place' is up against The Streets' 'Weak Become Heroes' and Ms Dynamite's 'It Takes More' in the Best Contemporary Song category, while Noel Gallagher, with 'Stop Crying Your Heart Out', is pitched against Aqualung's 'Strange And Beautiful' and David Gray's 'The Other Side' for Best Song Musically And Lyrically.

Har Mar Superstar, **Jon Carter**, **2 Many DJs** and a rare DJ set from **Doves** are set to feature at a Big Beat Boutique birthday club night. 'Mayday Mayhem' takes place on May 4 at Bed in Sheffield. The event runs until 3.30am, and tickets are on sale now.

DMX is set to star in and produce new action-thriller movie *Werewolf*.

The film will see the rapper play a mysterious bluesman whose mission is to rid the Earth of werewolves. It is set to go into production in Montreal in late 2003.

A US jury has rejected a wrongful death claim against former **Mötley Crüe** drummer **Tommy Lee** following the drowning of a boy during a children's birthday party at his home.

Last week, a Superior Court jury in Santa Monica returned the unanimous verdict in the case over the death of four-year-old Daniel Karven-Veres at Lee's Malibu home in 2001.

The boy's parents had sued Lee for wrongful death, accusing him of negligence for failing to have a lifeguard present during the birthday party for Lee's son Brandon.

Stereophonics are to follow Radiohead's lead with a UK club tour in May. The Welsh three-piece will play the shows from May 26 to June 1 and have assured fans they will be playing a mixture of small and large UK towns.

Former **Rage Against The Machine** guitarist **Tom Morello** has revealed that a live album recorded at the band's last shows will soon be released.

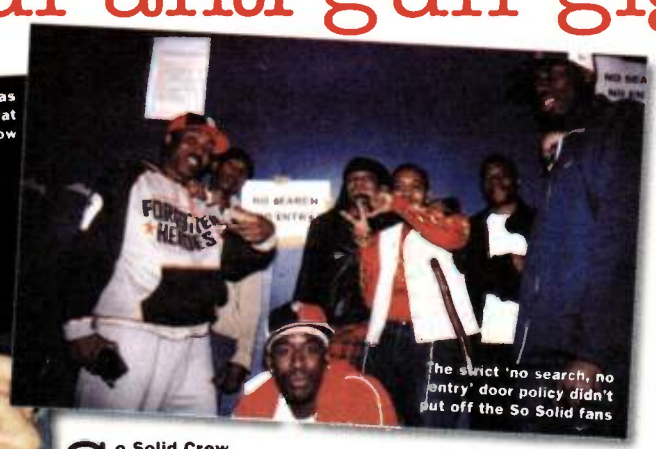
The star, now in **Audioslave**, said the recordings, which were made in 2000, have been ready for release for some time.

He said: "We initially recorded the live album and we were going to do a couple of bonus tracks but those couple of bonus tracks ended up becoming 'Renegades'."

No release date for the live record has been set.

So Solid return to London stage with peaceful anti-gun gig

Lisa Maffia was representing So Solid at the group's Disarm show


The strict 'no search, no entry' door policy didn't put off the So Solid fans

So Solid Crew performed together for the first time in 18 months ıst week (April 24) at an anti-un show in London – with ecurity measures more akin o an airport, rather than a gig.

Fans arriving at Hackney Ocean were met with a 'no search, no entry' policy. They had to pass through metal detectors and allow full body and bag searches. There was a large police presence too, partly in reaction to the shooting at Turnmills nightclub in London earlier in the week. One man was shot and wounded inside the club, while another was shot dead outside at an Easter party in the early hours of Monday April 21. So Solid's **Lisa Maffia** had been due to perform at Turnmills but cancelled.

The Ocean event passed off peacefully. The show was part of the Disarm series of gigs taking place in London aimed at turning young people away from gun crime.

The ten government-sponsored events featured a variety of acts including **Mica Paris**, **Heartless Crew**, **Omar** and **Keith Sweat**.

So Solid Crew have a loaded history. Two people were shot at their show at the London Astoria in October 2001. Member **Asher D** served seven months in prison for firearms offences last year and two other members of the collective, **Kaish** and **G-Man**, are in custody awaiting trial on firearms and drugs charges.

PHOTOGRAPHY: DEAN CHALKLEY/JAMIE JAMES MEDINA/JAMES PEARSON HOWES

Battle commences between Madonna and song downloaders

American strife

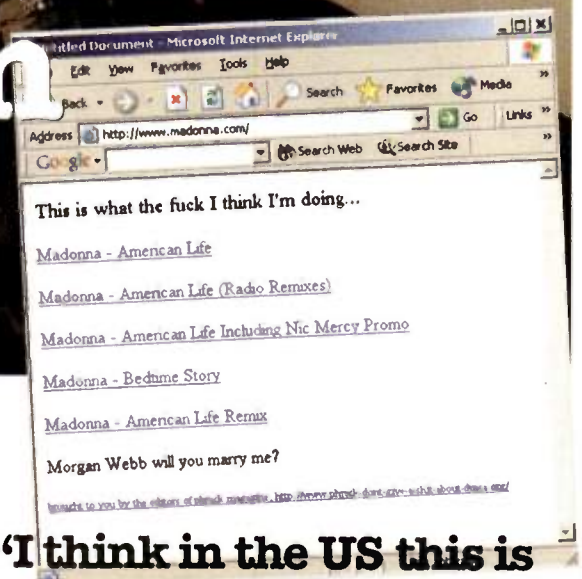
MADONNA'S WEBSITE HACKED IN RETALIATION FOR HER ATTEMPTS TO STOP ILLEGAL DOWNLOADERS

"This is what the fuck I think I'm doing" was the message greeting fans logging on to **Madonna**'s official website last week after the site was hacked in revenge for the star's attempts to stop people downloading tracks from her new album 'American Life'. Along with the website attack, every track from the new album was posted to file-sharing services with the hacker's message.

The message was a response to the star, who recently planted fake song files on the internet with the message to illegal downloaders, "What the fuck do you think you're doing?"

A spokesperson for Madonna was keen to play the incident down. "It happens quite often," they told the *NME*. "I think in the US, this is all part and parcel of putting out big records."

Madonna.com was taken offline for nearly 15 hours, although it hasn't hindered sales – as *NME* went to press 'American Life' was heading for Number One in the UK album chart.


Untitled Document - Microsoft Internet Explorer
File Edit View Favorites Tools Help
Address http://www.madonna.com/
This is what the fuck I think I'm doing...
Madonna - American Life
Madonna - American Life (Radio Remixes)
Madonna - American Life Including Nic Mercy Promo
Madonna - Bedtime Story
Madonna - American Life Remix
Morgan Webb will you marry me?

"I think in the US this is all part and parcel of putting out big records"

Madonna's spokesperson

EMI begin online sales

In a massive bid to beat piracy, **Radiohead**, **Coldplay**, **The Vines**, **Blur**, **Kylie Minogue**, **Massive Attack** and **Robbie Williams**, among others, are lining up to sell their music on the internet, well ahead of in-store release.

The artists' parent label **EMI** announced last week that 140,000 tracks would be made available, the biggest push ever by a major record company since internet piracy seriously challenged the music business.

Under the EMI deal, fans will be able to burn copies of songs onto their own CD-Rs, MP3 players and their computer hard drives. At least 20 European websites will be selling the music.

As well as pre-release material, catalogue music by 90 per cent of EMI's artists – who also include **Pink Floyd**, **Daft Punk** and **Frank Sinatra** – will be available. However, **The Beatles**, the jewel in the label's crown, have not yet signed up.

Artists are going to increasing lengths to prevent their songs leaking onto the internet ahead of release. **Madonna**'s attempts backfired when hackers broke into her site posting her entire 'American Life' album (see story above). **The White Stripes** pressed preview copies of 'Elephant' onto vinyl and sent out just a few review copies, but the tracks still found their way online. And Radiohead have heavily copy-protected review copies of their forthcoming album 'Hail To The Thief' in a bid to keep a lid on leaks.

The news comes in the week that EMI announced they were still pursuing legal action against Napster, the defunct file-sharing application that was the original force behind online piracy. The label have joined forces with Universal in a potentially multi-billion dollar suit against Hummer Winblad Venture Partners, Napster's backers, suing for $150,000 for each copyright violation.

NME SAYS

Good move, EMI, but it's long overdue

So it's finally happened: you'll be able to download Radiohead, The Vines and David Bowie, among thousands of other artists, legitimately.

Great. But what took so long? If all this had been done sooner EMI wouldn't be worrying about Napster and their own artist Robbie Williams saying it's great to download stuff for free.

The timing of EMI's move couldn't have been better, given the current crackdown on downloading sites and the increasingly common experience of finding that you've been duped into downloading a bunch of advertising you didn't want.

If the other record companies are bold enough to follow suit – and they should – the next step is likely to be internet-only live tracks and oddities available almost instantly at a reasonable price. What would you think about spending 50p to download a peerless new live version of 'Pyramid Song'? You want it now, right? Record companies take note.

Anthony Thornton, Editor, NME.COM

Are you the next Eminem?

If you think you could be the next **Eminem** here's your chance to prove it – aspiring young British rappers are to come together for *8 Mile*-style freestyle battles across the country.

The events coincide with the release of the film on DVD and VHS on May 26. They culminate in a finale at a secret location in London on May 29. The winner will pick up £10,000 worth of home cinema equipment.

For information on the heats, see *www.8milemc.co.uk* or *www.xspromos.com*.

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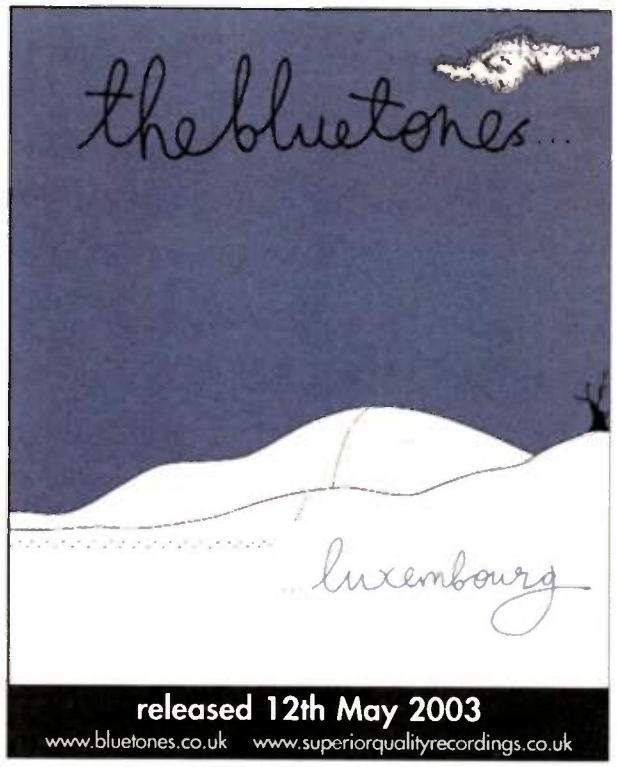

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Revealed: 'secret' Radiohead LP tracklisting

ARTWORK FOR EARLY PRESSINGS OF 'HAIL TO THE THIEF' SHOWS ALTERNATIVE NAMES

The elaborate artwork for the new **Radiohead** album is set to become a collector's item as 'Hail To The Thief' is revealed – in the form of a roadmap.

The group, who based the artwork to last album 'Amnesiac' on an old library book, have designed and made 'Hail To The Thief' in the format of a roadmap and a number of early copies of the album come as a real fold-out map, as pictured here. The sleeve also gives an alternative name for each song.

A number of early copies of the album come in the form of a real fold-out map

Speaking exclusively to *NME*, **Thom Yorke** explained the thinking behind the artwork. He revealed that in the political fall-out of the September 11 attacks on the US and subsequent war in Afghanistan, certain phrases used on the radio stuck out to him.

"I was listening to lots of Radio 4," he said. "Whenever I heard words that rang bells in my head, I'd write them down, until I had this really long list, which is basically much of the artwork."

Yorke has also told the BBC that he was reduced to tears on hearing 'There There' finished for the first time. The track had a long gestation period and at one point was considered 'lost' by band insiders.

"I blubbed my eyes out," he said. "I went to LA and Nigel *(Godrich, producer)* played me the mix and it just made me cry, I was in tears for ages, I just thought it was the best thing we had ever done. There was something about it, I loved what he did. At one time I thought it was the song that we were going to lose which I was really upset about because the melody stayed with me for about four months without going away, which is really unusual as it doesn't take me long to get bored and I really never got bored of this song."

'There There' is released on May 26. For an exclusive interview with Radiohead on their new album turn to page 24 now.

A load of old map: the new Radiohead album artwork

'THE GLOAMING' (AKA 'HAIL TO THE THIEF')

The 'alternative' new Radiohead album tracklisting

'The Lukewarm'
'Snakes & Ladders'
'Brush The Cobwebs Out Of The Sky'
'Honeymoon Is Over'
'Little Man Being Erased'
'The Sky Falling In'
'Your Time Is Up'
'Softly Open Our Mouths In The Cold'
'The Boney King Of Nowhere'
'No Man's Land'
'No No No No No No No No'
'Judge, Jury & Executioner'
'As Dead As Leaves'
'It Girl. Rag Doll'

Tim DeLaughter trips out with summer compilation

The Polyphonic Spree's **Tim DeLaughter** has revisited his old band **Tripping Daisy** and designed the artwork for a new sun-kissed mix album.

The ultra-exclusive 'Tim DeLaughter Of The Polyphonic Spree Brings You... A Splash Of Sunshine Vol 2' is limited to 300 copies and will only given out to a handful of friends and band associates. Songs from Tim's old band **Tripping Daisy** are spliced with tracks by the **Bee Gees** and **Yes**, among others.

A spokesperson for the band explained: "*(Tim)* does one every season of the year. The first was started on the tourbus as a compilation and when he showed it to his friends, it went from there. It's a gift for all his mates."

The Polyphonic Spree plan to release a new single in the summer to coincide with their UK dates, and a new album is due in autumn. For tickets call the *NME* Ticketline on 0870 1 663 663.

PHOTOGRAPHY: DAVID ELLIS/DANIEL NEWMAN

WIN! A debauched trip to Homelands!

Dance mini-festival **Homelands** is back for 2003 with a cracking line-up including **The Streets**, **Groove Armada**, **De La Soul**, **Junior Senior** and **Kosheen**. DJ sets will include **The Chemical Brothers**, **Jeff Mills**, **2 Many DJs** (Soulwax), **Grandmaster Flash** and a whole gaggle more.

Sounds good? Want to be there? You can!

We Love... Homelands and Strongbow are offering five *NME* readers **A PAIR OF VIP TICKETS** and a **STRONGBOW ROOMS FESTIVAL KIT** with digital radio and VIP pint passes for the Strongbow Rooms, in which you'll be able to mix it up with Ozzy's offspring **Louis Osbourne**, and fellow Strongbow Rooms guests.

To enter, simply log on to *nme.com/comps*, click through and answer the very easy question you find there. You must be aged 18 or over to enter.

Homelands will be held on May 24 at Matterley Bowl in Winchester. Tickets are £49 in advance (subject to booking fee and conditions) and can be booked through the *NME* Ticketline on 0870 1 663 663.

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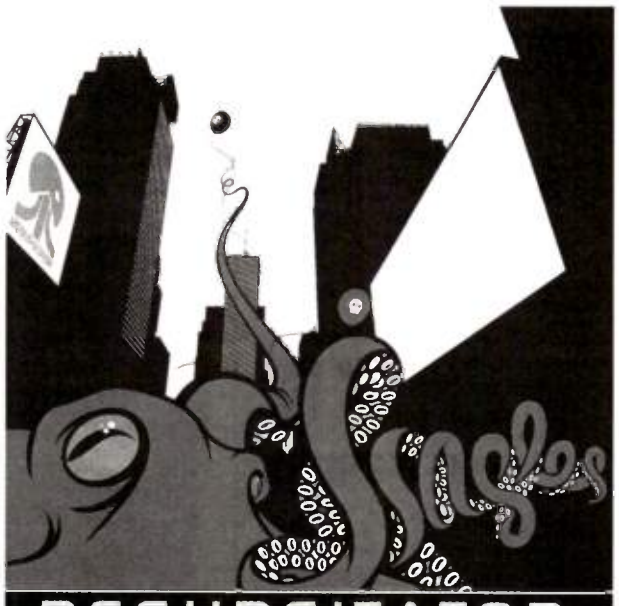
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www.kennelrecords.com

Creed sued...for being shit!

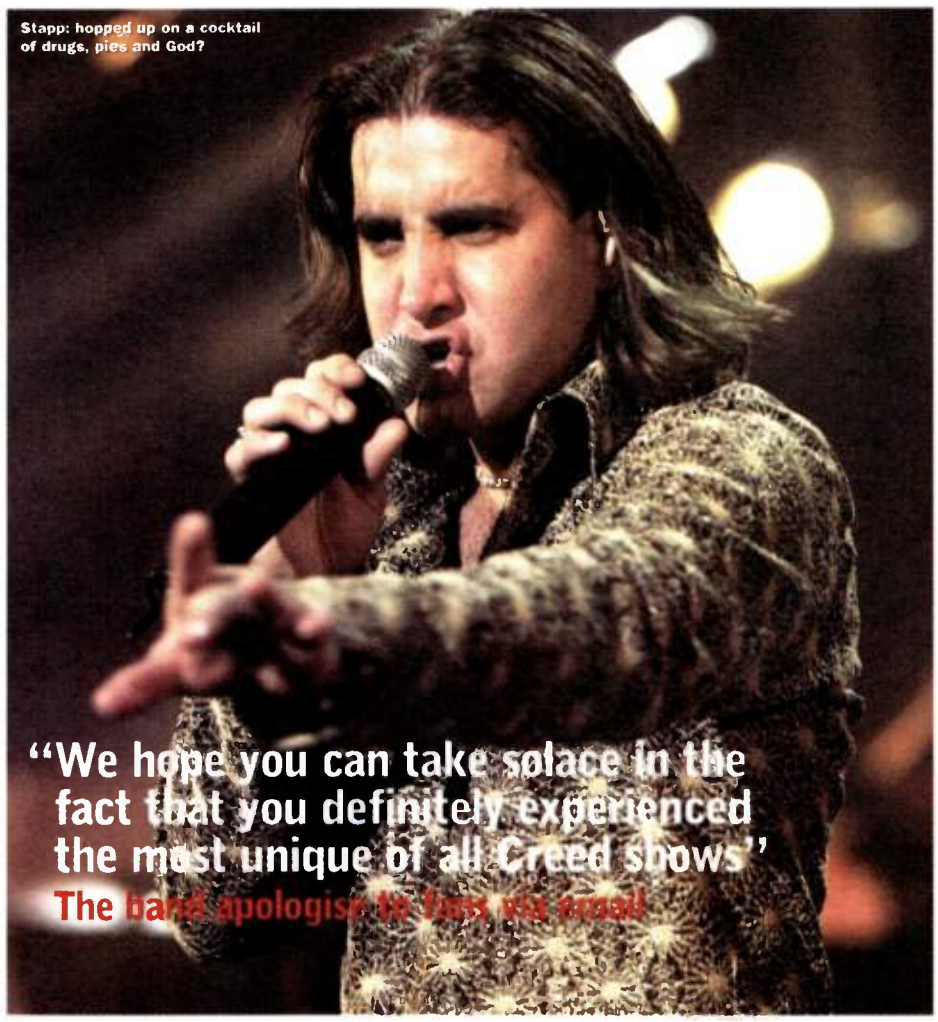
FANS SUE CHRISTIAN ROCKERS AFTER FRONTMAN WAS TOO "INTOXICATED AND/OR MEDICATED" TO SING

Creed are being sued by fans who claim the quality of the band's performance cheated them of a real concert.

Four fans of the group – Philip and Linda Berenz and Wendy and Chad Costino – claim singer **Scott Stapp** was so "intoxicated and/or medicated that he was unable to sing the lyrics of a single Creed song" during a gig at Rosemont, Illinois, (December 29).

They are looking to get back the $56.75 they each spent on the gig. The suit alleges: "Stapp left the stage on several occasions during songs for long periods of time, rolled around on the floor in apparent pain and appeared to pass out while onstage," *Rolling Stone* reports.

Shortly after the show, the band sent an email to fans saying: "We apologise if you don't feel the show was up to the very high standards set by our previous shows. We appreciate that there has been much concern about Scott's health. He is taking a much needed break at home in Orlando. We hope that you can take solace in the fact that you definitely experienced the most unique of all Creed shows."


Stapp: hopped up on a cocktail of drugs, pies and God?

"We hope you can take solace in the fact that you definitely experienced the most unique of all Creed shows"

The band apologise to fans via email

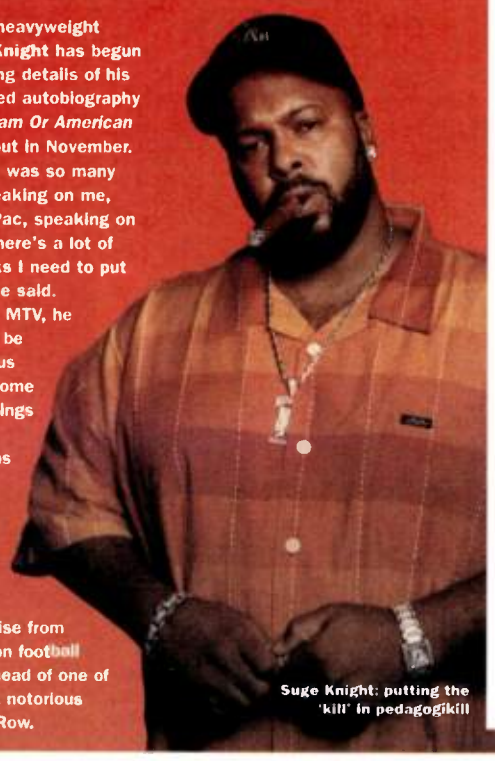
Suge Knight tells it like it is in 'educational' autobiography

Hip-hop heavyweight **Suge Knight** has begun revealing details of his eagerly awaited autobiography *American Dream Or American Knightmare*, out in November.

"I felt there was so many books out speaking on me, speaking on Pac, speaking on Death Row. There's a lot of question marks I need to put periods on," he said.

Speaking to MTV, he added: "It will be aggressive, plus there will be some educational things for the kids."

The book has been in the works since Knight was released from prison last June. It will chronicle his rise from a poor Compton football player to the head of one of hip-hop's most notorious labels, Death Row.


Suge Knight: putting the 'kill' in pedagogikill

DISHING THE DIRT

Other top rock biogs

Hammer Of The Gods: The Led Zeppelin Saga
Stephen T Davis
Sex, drugs, sex, rock'n'roll, jets, sex, animals, the Devil, sex. *The* rock handbook.

Faithfull
Marianne Faithfull
Rock chick's account of life with Mick and Keef through the Stones' glory years.

Hellfire
Nick Tosches
Literate study of notorious hellraiser Jerry Lee Lewis' ascent and descent.

Rotten: No Irish, No Blacks, No Dogs
John Lydon
A ferocious account of life as a dirt-poor, sickly outsider. Demythologises the Pistols and the punk movement.

Head On
Julian Cope
Cope's journey from the fringes of the Liverpool punk scene to tripping off his face on *Top Of The Pops*.

Gwen goes solo

No Doubt star **Gwen Stefani** is to begin work on a solo project with songwriting team **The Matrix**, who wrote **Avril Lavigne**'s biggest hits.

"I am not quite sure if it will become a full-blown solo project, singles for a soundtrack or just songs," she said.

One of the first things she plans to do is team up again with rap queen **Eve**. The pair struck chart gold in 2001 with their single 'Let Me Blow Ya Mind'.

Stefani also said she would like to try acting before No Doubt return to record the follow-up to 'Rock Steady'.

"I've looked at some scripts and, although I haven't made a decision yet, if the right part were to come along I think I would try working in film," she said.

PHOTOGRAPHY: HAMISH BROWN/WIREIMAGE/REX

THE BORED AT HOME PINBALL WIZARD WAGER

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Damon Albarn Vs Chris Martin

BLUR SINGER LABELS COLDPLAY FRONTMAN'S ANTI-WAR STANCE "PATHETIC"

In times of war, people generally pull together and show a united front.

But **Damon Albarn**, perhaps the most outspoken musician in the anti-war movement – protesting on the streets of London, funding awareness adverts in *NME* and lending support to CND – isn't happy with **Coldplay**'s **Chris Martin**. In fact, he finds Chris' 'No War' stance at the Brit Awards "pathetic".

"When I saw people like Chris Martin saying 'No War' at the Brits, it was pathetic"
Damon Albarn

"If people ask my opinion I have to say what I think," the **Blur** frontman said last week. "It's about democracy and it's our life and our world. But when I saw people like Chris Martin saying 'No War' like a slogan at the Brits, it was pathetic. That's what gives musicians a bad name. These are serious issues. People shouldn't reduce it to a soundbite."

Chris is building up quite a collection of *You Cock!*s. **Liam Gallagher** called him a "knobhead student" just weeks ago, and now with Damon having a go too, all Chris needs is for **Jarvis Cocker** to call him a "fanny", and he'll have a *You Cock!* Britpop full house.

A cartoon pop star takes on a bedwetter: stand well back, readers

NINA SIMONE (1933-2003)

Nina Simone, the outspoken blues siren and protest singer who influenced generations of rock musicians, died last week at her villa near Aix-en-Provence in France. She was 70.

Armed with a God-given voice that combined sultry sensuality with simmering anger, Simone drew on musical sources from opera to jazz to rock. She coined several R&B classics, including 'I Put A Spell On You' and the sublime 'My Baby Just Cares For Me', as well as covering songs by Bob Dylan, Bob Marley, The Beatles and many others. Her definitive arrangement of the bluesy standard 'Don't Let Me Be Misunderstood' was borrowed both by The Animals in the '60s and Elvis Costello in the '80s. In 1999 she played a storming set at Nick Cave's Meltdown festival in London, a tacit acknowledgment that Cave's muse owes a debt to Simone – much like Lauryn Hill, Norah Jones, Starsailor's James Walsh, Beth Gibbons and dozens more.

Simone became politicised at an early age, partly in response to the growing civil rights movement, and partly because of the racism which obstructed her chosen career path. Born Eunice Waymon, the sixth child of a Methodist preacher mother and an invalid father, in North Carolina, her initial ambition was to become the first black classical pianist. She won a scholarship to New York's prestigious Juilliard School Of Music, but was then rejected by Philadelphia's elite Curtis Institute because of her skin colour. A showbusiness career was her consolation prize, although an early rip-off publishing deal left her bitter with the music industry.

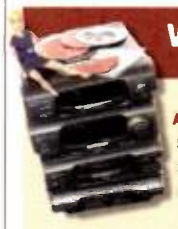
In the '60s, Simone was close to iconic black leaders Martin Luther King and Marcus Garvey, Black Panther activists Stokeley Carmichael and H Rap Brown, and legendary dissident singer Paul Robeson. She also tried to seduce the future Nation Of Islam leader Louis Farrakhan, apparently in an attempt to stop him preaching at her. Meanwhile, she composed evergreen black pride anthems including 'To Be Young, Gifted And Black' and 'Mississippi Goddam', the latter a protest against an infamous Ku Klux Klan firebombing that left four schoolgirls dead. One radio station smashed the disc and sent it back unplayed. Simone's 'Martin Luther King Suite', recorded live the day after King's assassination in 1968, climaxes with the bitter retort: *"The King Of Peace is dead... I ain't about to be nonviolent, honey!"*

The twice-married Simone remained politically outspoken throughout her life, adding George Bush Jr to her list of onstage punchbags in recent years. But her reputation as a hot-tempered diva also steadily worsened, with her often trading insults with audiences. In 1995 she received an eight-month sentence for firing a scattergun at two teenagers in the villa next door, hospitalising one of them for shouting racist abuse.

"I was shocked that I did it," the diva grudgingly admitted afterwards, "but not sorry."

That was Nina Simone. Sorrowful, yes, but never sorry. ***Stephen Dalton***

WHAT'S ON THE NME STEREO?



Aidan Smith
Song To Delia Smith (Twisted Nerve)
Cheekiest track from Smith's quirky 'At Home With Aidan Smith' debut. Includes the immortal line *"Delia, I'd like to peel your/Apron off like you peel that onion skin"*.

Cat Power
He War (Matador)
Rousing forthcoming single from the Atlanta-bred siren's 'You Are Free' LP. Features Dave Grohl on drums.

Wayne Wonder
No Letting Go (Atlantic)
Unbalanced *NME* scribe Andy Capper has been banging on about this track for months. "It's brilliant!" he said. He was right too, it's the best song we've heard for ages.

Maximilian Hecker
Rose LP (Kitty-Yo)
Wistful, wafty indie from Deutschland – except the electroclashy 'Daylight' which sounds like a German Eurovision entry. Is there any higher praise?

Liam Lynch wants you

Liam Lynch
Still Wasted From The Party Last Night (S-Curve)
The highlight from Mr Lynch's import-only album 'Fake Songs' is this none-more-true ode to hangovers. Includes great lines like *"Only wearing one shoe, there's no denying it"* and *"Put my last smoke behind my ear and realised it was lit"*.

The Rogers Sisters
(I'm A) Ballerina (For Us Records)
Insanely infectious nu-wave.

The Roots Featuring Cody ChesnuTT
The Seed (2.0) (MCA)
You might recognise Cody ChesnuTT (he's the guy who gets onstage with The Strokes in the 'Last Nite' video.) But this collaboration with hip-hop collective The Roots is his most memorable moment yet – a fantastic hybrid of folk, soul and rock'n'roll.

Tes
X2 LP (Lex)
Brilliant bastard offspring of Eminem and The Streets. Hip-hop underground that's about to go overground.

PHOTOGRAPHY: PHIL WALLIS/LFI/JAN PERRSON

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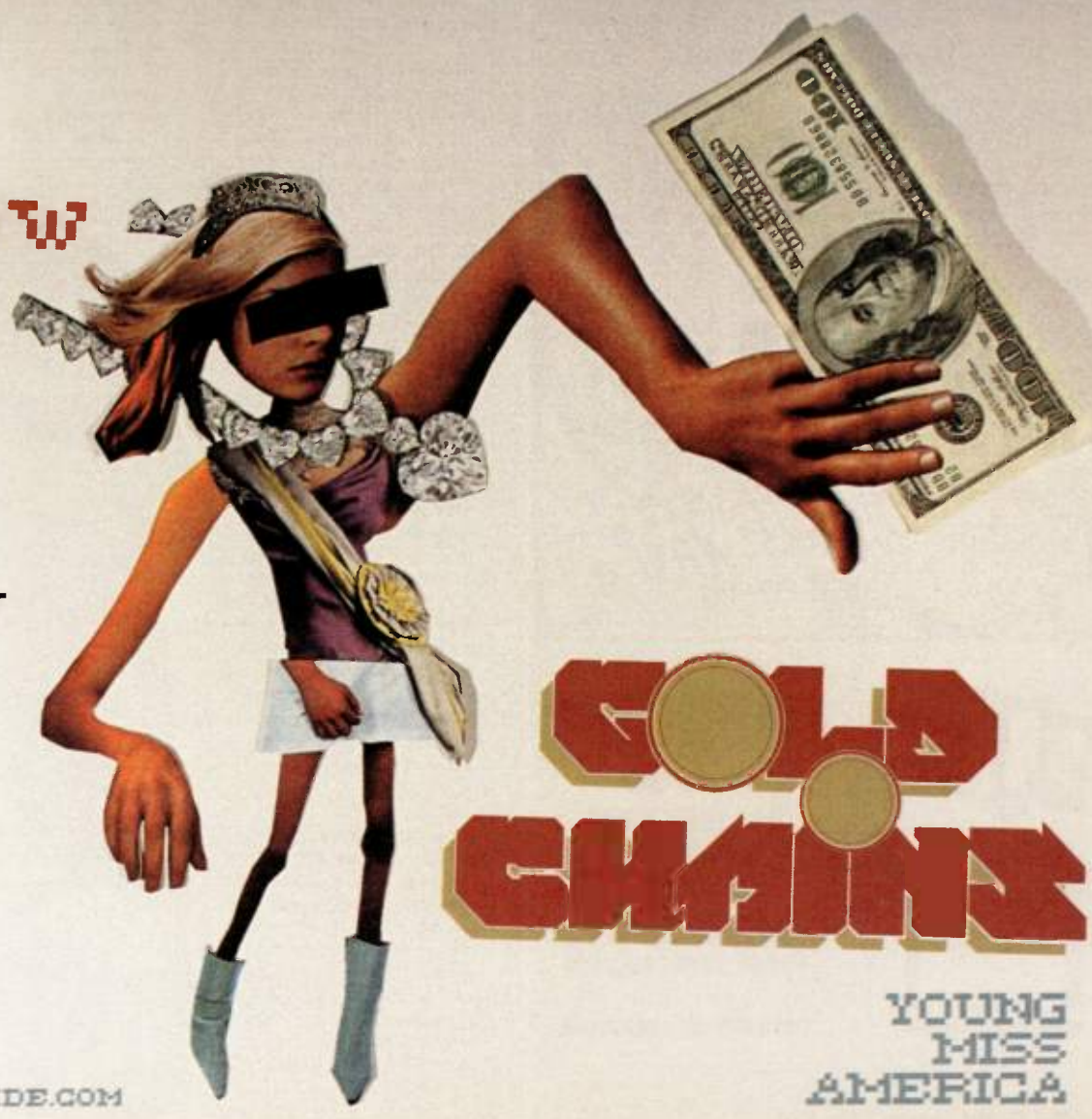

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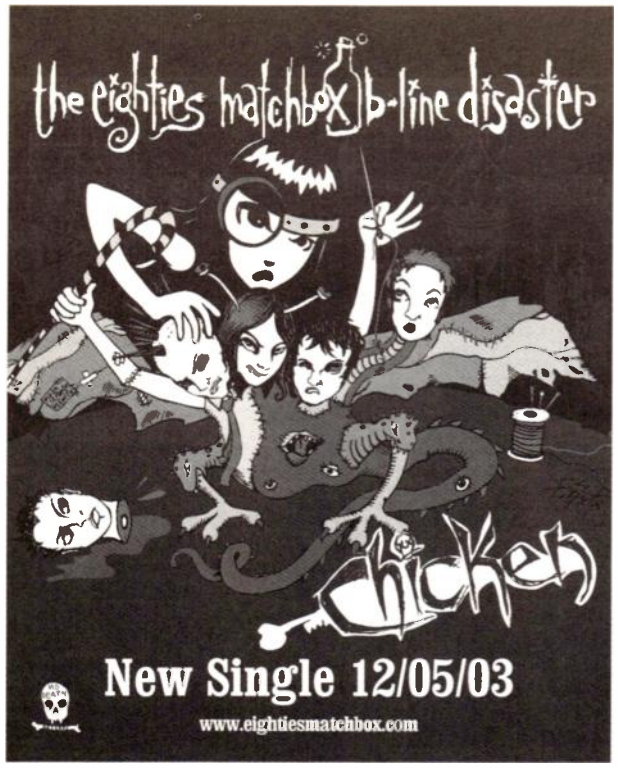
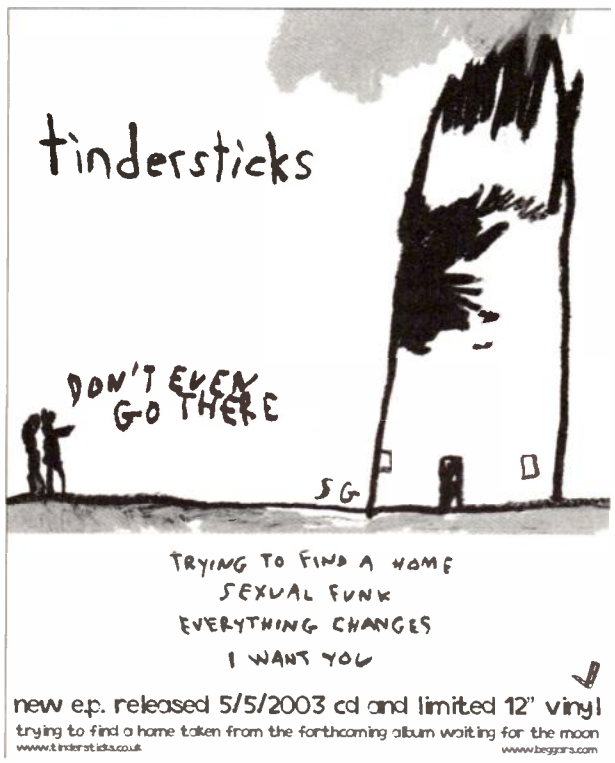
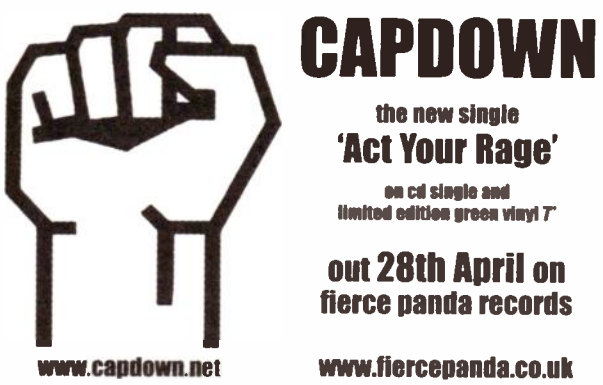






EXCLUSIVE!

'I'm expecting them to throw me out in a year!'

ZANE LOWE PREPARES TO GO NATIONWIDE AS HE TAKES OVER RADIO 1'S EVENING SESSION SLOT

The tug-of-love between Radio 1 and Xfm over DJ **Zane Lowe** has now been settled, with the New Zealander confirmed to take the seat vacated by **Steve Lamacq**'s *Evening Session*.

From July, Lowe will present Radio 1's most important new music show from 8-10pm, Tuesdays to Thursdays.

Here, in his first, exclusive interview, Zane talks about his plans for the show, and what the future holds for Radio 1's new music output.

***NME*: How do you feel leaving Xfm and moving over to Radio 1?**
"My feelings towards Xfm have been and always will be really strong and positive. It's been the best place for me to learn my trade. Ultimately that station has given me the chance to express myself. It was a really amazing experience. When you get offered something *(like Radio 1)* and you realise it's the chance to be playing records nationwide to a lot more people, then once you've got over the initial fear... it felt like I had to move on and try something different. Now it feels right to go to a nationwide level."

How did it all come about?
"It depends who you talk to! I heard rumours for ages before anyone had approached me, people who aren't even in the industry saying, 'They're going to change the way they do things *(at Radio 1)*.' But you hear that all the time, and I was really happy where I was. I think the first thing I knew of it was when I heard they were going to start looking. The decision was really easy to make once I was offered the position."

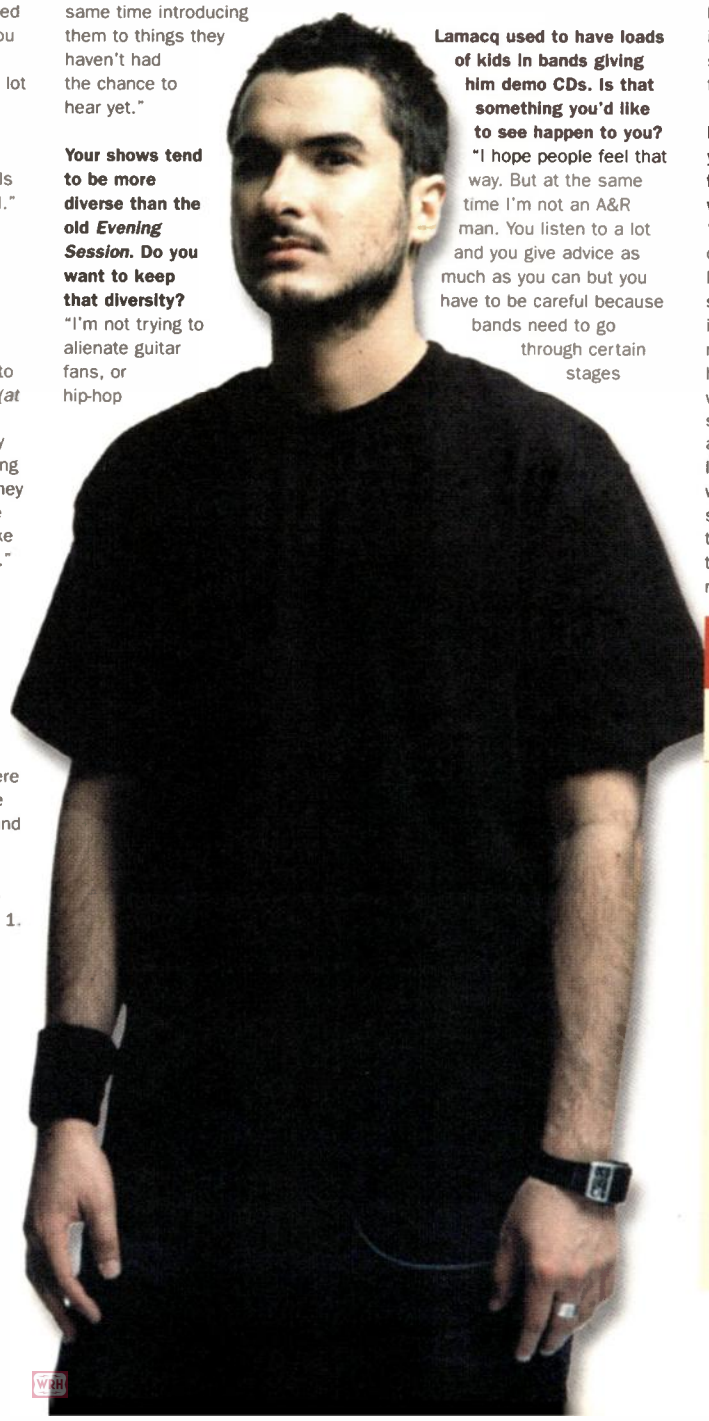
Has the introduction of Colin Murray as a temporary replacement for Lamacq given you the chance to work out what you want to do at Radio 1?
"There are days when I really wanna get on the radio, and there are others when I think the time is needed to develop my style and get to know the team. It feels good to have a bit of extra time between making the decision to leave Xfm and starting at Radio 1. But then there are days when I just want to play some records on the air."

For people who aren't familiar with your style at Xfm or on MTV, what should they expect from you and your new show?
"When I try to describe the sort of radio I do or the music I'm into, it's always really hard. Ultimately, it's you that does it and if you try and describe it you're in danger of second-guessing yourself. It's probably best described as really passionate, really enthusiastic for new music that I think is really soulful and true and I think will strike a chord with other people."

"If it's got soul and it's made with heart, then it's worth a spin"

How much of what you play will be down to you?
"I think that freedom is important in radio, but I don't want to abuse that. I don't want to go in there and say, 'I'm going to play 11 minutes of Tool', even though I've done that, but I've done it two and a half years after I've been doing a show and there's a trust with the audience. I want to have the ability to go where the audience wants you to go. It's about listening to what your audience wants to hear but at the same time introducing them to things they haven't had the chance to hear yet."

Your shows tend to be more diverse than the old *Evening Session*. Do you want to keep that diversity?
"I'm not trying to alienate guitar fans, or hip-hop fans. Ultimately, it takes a pretty broad music lover to be able to appreciate something of everything. But I do, and I love music in every single form. I love a really great deep house track and a high octane rock'n'roll song, or a hip-hop track. In radio you should give off some form of expression that is who you are. I'm not more important than the music, the music's the most important thing, and then the audience. I'm sure Steve felt the same way, and he followed his heart. If it's got soul and it's made with heart and you can hear that when you play it on the radio, then it's worth a spin. If it's made with genuine emotion then I think it should be supported."



Lamacq used to have loads of kids in bands giving him demo CDs. Is that something you'd like to see happen to you?
"I hope people feel that way. But at the same time I'm not an A&R man. You listen to a lot and you give advice as much as you can but you have to be careful because bands need to go through certain stages before they get played on the radio. It can be a negative thing, they can get played on the radio when they're not ready. You know when a band's ready. I really want to inspire people to join bands but ultimately I don't want to be the number one source for A&R in the country. I'll do as much as I can but I'm there to play records on the radio and support bands that are ready to go. I think you can give bands a false sense of hope."

Now you're on the air in the evenings, gigs are a no-no. How will you cope?
"A lot of the gigs I go to see I go and see out of enjoyment, not out of some responsibility to be seen at every single show. I'm a music lover and I never want to feel that I'm just going to gigs to keep it real. I want to keep the job separate. I tend to go to quite a few but the irony is that the harder you work in the music industry, the less time you get to see the things that got you into the industry in the first place."

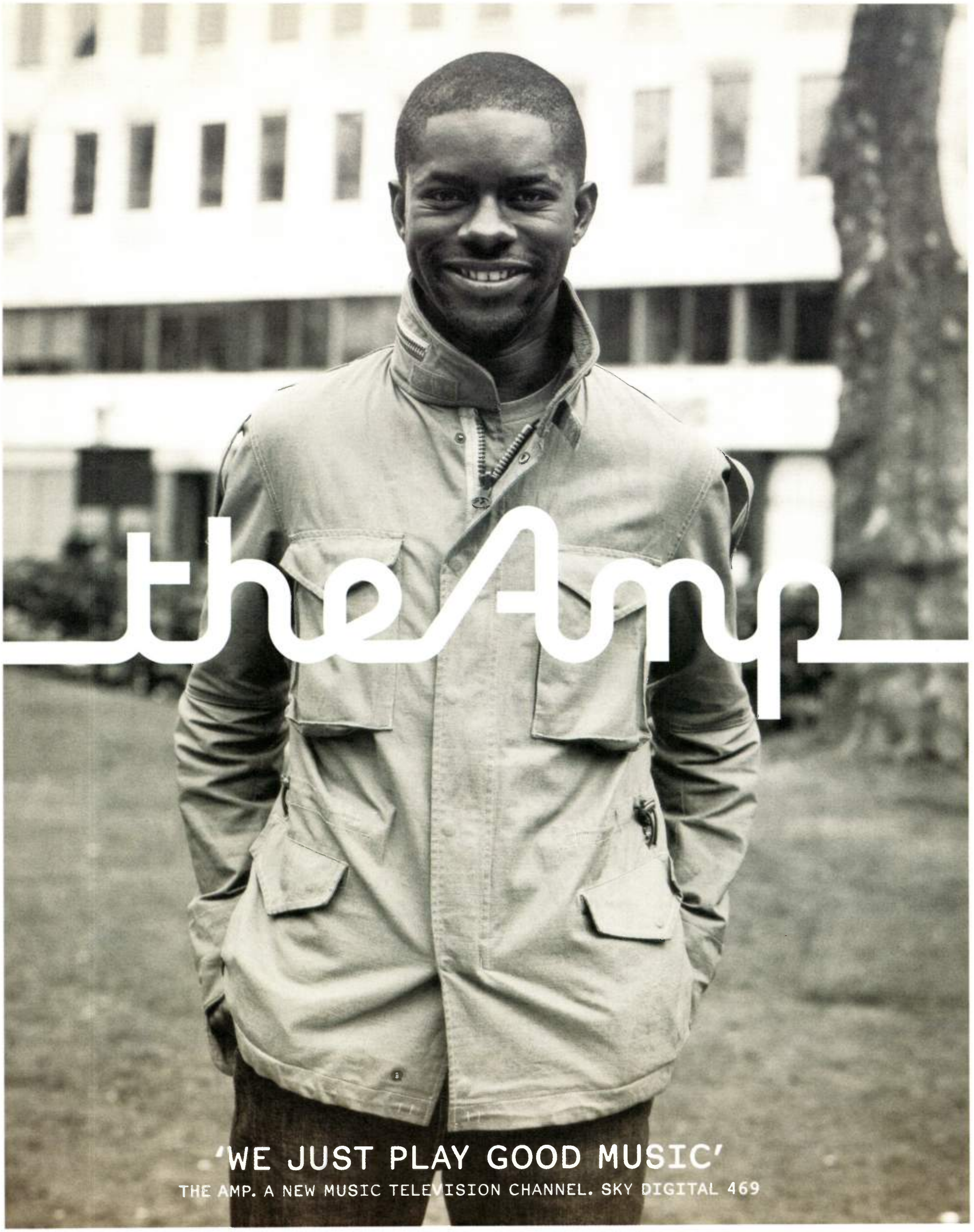
Is Radio 1 where you see yourself for the foreseeable future? Is this show, this station, where you want to be?
"I'm expecting them to throw me out in about a year! *(laughs)* If you think about it too hard you spoil the surprise. It's written itself. That makes it a little bit more special with me. Now I'm here and talking with *NME* about what is the biggest new music show in the country. And that's a shock! I took it because it felt like a natural progression. I just want to do six hours a week of shit-hot radio and not worry about the pressure that comes with that. It's going to be a great relationship."

THE LOWE DOWN

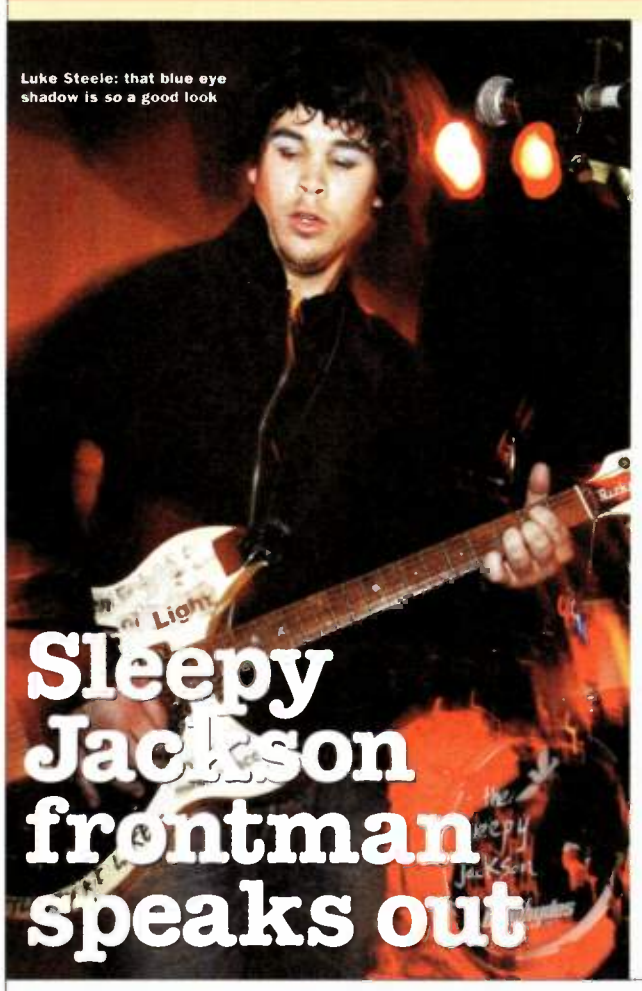
Top albums from last year

Queens Of The Stone Age – 'Songs For The Deaf'
The Eighties Matchbox B-Line Disaster – 'Horse Of The Dog'
NERD – 'In Search Of...'

Top tips for 2003...
Billy Talent, Neon, Funeral For A Friend, Audiobullys


the amp
'WE JUST PLAY GOOD MUSIC'
THE AMP. A NEW MUSIC TELEVISION CHANNEL. SKY DIGITAL 469

NEW BAND NEWS



Sleepy Jackson frontman speaks out

LUKE STEELE BREAKS SILENCE OVER EXIT OF GUITARIST AND BASSIST

The Sleepy Jackson frontman **Luke Steele** has spoken for the first time about his "shock" over the recent departure of bassist **Justin Borford** and guitarist **Rod Aravena**. As revealed by *NME* in March, both have returned to their hometown of Perth, Australia. Steele, who has not spoken with the two since the break-up, claims they "got cabin fever" and left following the band's return from the UK.

"I guess it was like an accumulation of things building up over time"

Speaking exclusively to *NME* from Sydney, where the singer has been working for several months, Steele said of the departures: "I didn't feel it was that great to walk away from something so special, really. But everyone makes their choices. Me and **Mal** *(Clark, drummer)* have been on the road for ten years, where they've been on the road for a year, and being on the road's full on. You've got to be pretty fit in your mind. I guess it was like an accumulation of things building up over time – they just wanted to leave."

The new look Sleepy Jackson – featuring one-time guitar tech **J Cortez** on bass and guitarist **Ben Nightingale** – have finished work on their as-yet-untitled debut album and frontman Steele promises it will be "very different" from their recent mini-LP.

"I think it might be a bit more flamboyant, a bit more aggressive, have a bit more attitude, a few more colours," Steele told *NME*. "This is more a cacophony of the music we want to make."

As well as the country-tinged ballad 'Acid In My Heart', the album features electronica in 'Tell The Girls' and 'Don't You Know' – a "huge" track which includes a gospel choir and an oriental rap by Japanese visual artist Haruka. The album has a scheduled release date of July 14, following the release of a single, 'Vampire Racecourse', on June 30.

The Bandits to release 'summery' new single

The Bandits have announced that their next single will be the highly-tipped 'Take It And Run'.

The song, previously described in the pages of *NME* as "a thing of such genuine might and pop majesty that the Queen should bestow it a coat of arms", will be backed by a cover of the **MC5**'s 'Looking At You', a live favourite at Bandits shows.

Speaking exclusively to *NME* about the new single, singer **John Bandit** revealed how 'Take It And Run' came about during a summer strumalong at Glastonbury 2000. "Me, **Scott** *(bassist)*, **Gary** *(guitarist)* and a group of friends were all sat round the campfire, and when Gary sings he just gets a tear in his eye, but it's some medical condition he's got. People were sitting there saying, 'Christ, he's crying, this is really special', but he couldn't help it."

Oasis have even fallen in love with the "summery, countryish, psychedelic song" after the two bands toured together last year.

"They're well into it," revealed John. "**Andy Bell** said the song has guitar parts sent from heaven, it's his favourite song."

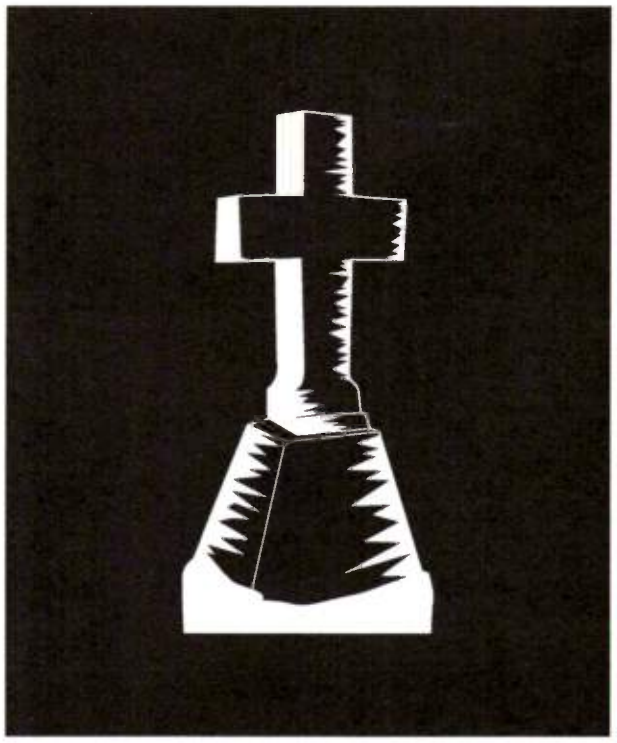
The Scouse six-piece are currently in the studio putting the finishing touches to their debut album, provisionally titled 'And They Walked Away', which is due to be released in late July, and they are set to be a regular fixture at this summer's festivals.

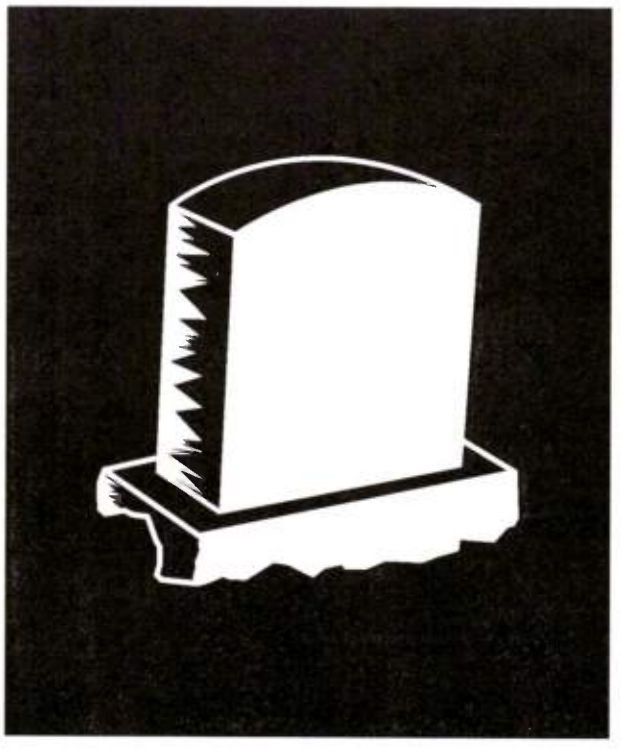
"We are talking about playing the Reading and Leeds festivals and we want to get Glastonbury. We're looking at going over to Japan to play at the Fuji Rock Festival, that would be amazing," John added.

The single 'Take It And Run' is released on June 9.

NEW BANDS IN BRIEF

Hope Of The States have announced details of their first ever UK tour. It begins on May 23 at Stoke Sugarmill and ends ten gigs later on June 3 at the London SW1 ICA. See *NME.COM* for full details... ● Washington based prog-rockers **Canyon** release their debut LP 'Empty Rooms' (Wichita) on May 12... ● **Earlimart**'s debut seven-inch single 'Burning The Cow' sounds like the Pixies meets Grandaddy and is released on May 19. The band will make their UK live debut supporting Grandaddy in mid-June... ● Bob Dylan worshipping rock'n'rollers **The Basement** release their second single 'Slain The Truth (At The Roadhouse)' on May 26 via Deltasonic... ● UK garage's 18-year-old east Londoner **Dizzee Rascal** releases his debut single 'I Luv U' (XL) on May 26... ● Indie troubadours **The Crimea** release the follow-up to the Number One in John Peel's Festive 50 'Lottery Winners On Acid', with 'White Russian Galaxy' via Double Dragon on June 2... ● The same day, the Scouse Velvet Underground, **Cranebuilders** release their new single 'Just Idleness' via their Ten People Tell imprint... ● Little is known about Joy Division-inspired, punk-funk-tinged **Colder** except that they're weird, French arty types. And that their excellent debut LP 'Again' is due out in mid-June. Watch this space mind...





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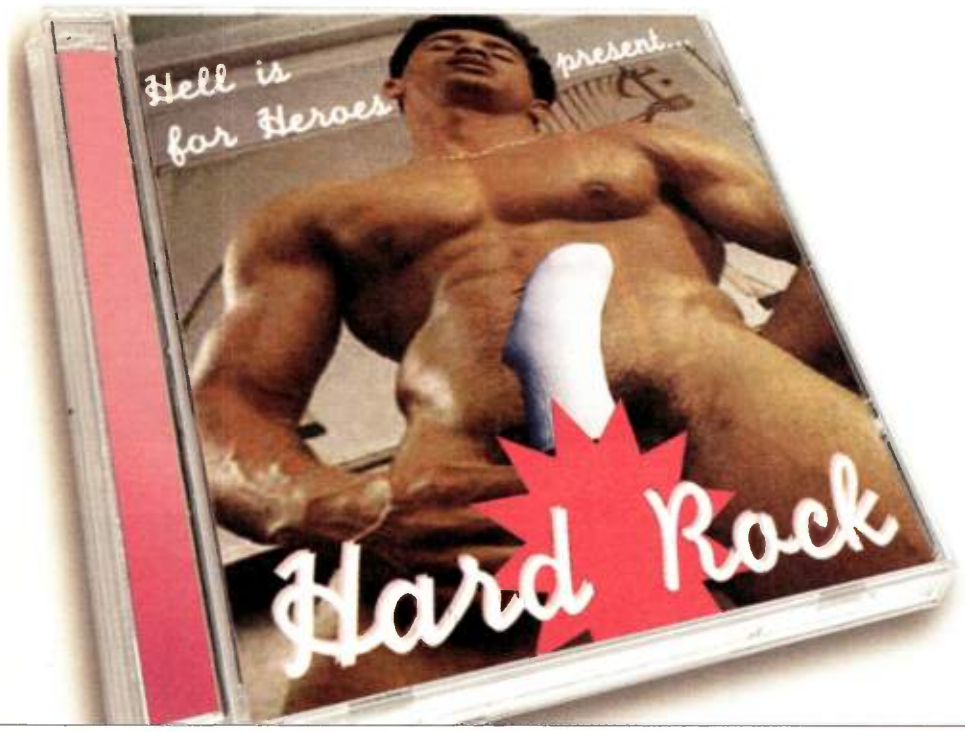
BURN IT!

HELL IS FOR HEROES

THE BRIT-ROCK FIVESOME PICK THE TRACKS THAT MADE THEM INTO THE LOUD'N'PROUD ANTISTARS THEY ARE TODAY

TEXT: TIM JONZE



1 PUBLIC ENEMY
Don't Believe The Hype

Justin Schlosberg (vocals): "I wanted to include a song of classic political comment. It deals with stuff like media propaganda but it's also a wicked party tune at the same time."

2 KIDS NEAR WATER
Pleasant Morning Thoughts

Justin: "They're one of my favourite new British bands. We did some shows with them and they can get the crowd so fired up that it helps our set as well."

3 ...AND YOU WILL KNOW US BY THE TRAIL OF DEAD
Mistakes & Regrets

Justin: "They're one of the few bands who we can all agree about! We met them in LA and they were really nice – they even did a cameo in our video."

4 BLACK FLAG
Wasted

Tom O'Donoghue (guitar): "The lyrics are great and it's got a huge riff. It's about growing up. I must have been about 15 when I first heard it and it was one of those key records for me."

5 THE SHADOWS OF KNIGHT
Bad Little Woman

Tom: "They're a '60s band but it's definitely got a punk feel to it. This track has that ability to make three chords sound like the most important thing ever."

6 SLAYER
Angel Of Death

James 'Fin' Findlay (bass): "I was an indie kid for years and then I heard this song and got blown away. It was pretty much a life-changing experience."

7 METALLICA
For Whom The Bell Tolls

Fin: "Absolutely amazing. We're hoping to see them play Reading this year."

8 HELMET
In The Meantime

Fin: "The first time I heard them was like nothing I'd heard before: just this unique noise. Everything about their sound is great, it's the complete package."

9 WU-TANG CLAN
Method Man

Joe Birch (drums): "Behind the tunes there's this great sentiment of 'Don't let anyone tell you what to do'. We've taken on this attitude, especially when people assume they know where we're coming from before they even meet us. It's also a good record for that first reefer!"

10 GORILLA BISCUITS
Start Today

Joe: "This one's really energetic and life-affirming. I heard it on the tourbus the other day and it reminded me of the importance of that whole East Coast scene. It's got that fire-in-the-belly feel."

11 FUGAZI
Blueprint

Will McGonagle (guitars): "What they stand for is admirable. When we were kids there were loads of tapes of hardcore bands going around and when I heard this I was totally into the sound before I even knew what they stood for."

12 FAR
Man Overboard

Will: "I saw them support Deftones around 1996. They split up before their time. If they were around now they'd be huge. It's melodic and emotional at the same time."

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BLING BLING

NME's top ten ringtones

1 (1) **Go With The Flow** Queens Of The Stone Age (109706)
2 (2) **Clocks** Coldplay (109192)
3 (4) **Time For Heroes** The Libertines (109008)
4 (3) **Boys And Girls** Good Charlotte (109937)
5 (–) **Forget About Tomorrow** Feeder (1010018)
6 (7) **One Horse Town** The Thrills (109615)
7 (6) **Diamonds And Guns** The Transplants (109893)
8 (–) **Madame Helga** Stereophonics (109958)
9 (5) **Somewhere I Belong** Linkin Park (109316)
10 (10) **Buy It In Bottles** Richard Ashcroft (1010015)

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MONDAY – BRING IT ON DAY

Hear the **STELLASTARR*** track 'Somewhere Across The River'

TUESDAY – VIDEO DAY

See the video for **THE EIGHTIES MATCHBOX B-LINE DISASTER**'s new single 'Chicken'

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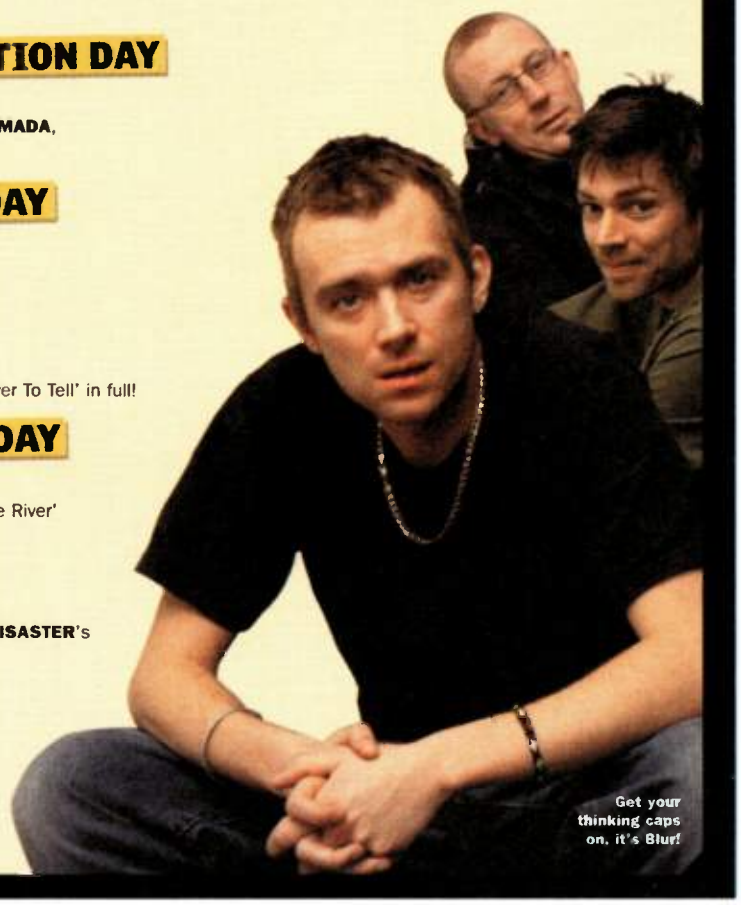

PHOTOGRAPHY: HAMISH BROWN

YOUR DEFINITIVE GUIDE TO... WHEN BOB MET CRAIG

He'll get a lung-ful with this hair down like that
Mysterious levitating guitar
Look of pride
Gorgeous flowing locks. Note the lift, bounce and shine – because he's worth it
Affectionate arm on shoulder
This Levi's jacket looks quite new
Not many people can get away with green
COKE! COKE! ARGH! IT'S COKE! CRAIG DIDN'T GIVE PERMISSION FOR THIS! Etc etc etc
Polyphonic Spree-inspired top

Quarantined at birth!

The Polyphonic Spree Vs a flock of seagulls
Dante Hut Hot Heat Vs Alison the penguin
Kelly Stereophonic Vs Sanjay the lion

Thanks this week to Charlotte from London, 'Didz's future wife' from Bristol and Andrew from the IPC canteen. Any more for any more? Try us at *plusones@nme.com*. Thank you!

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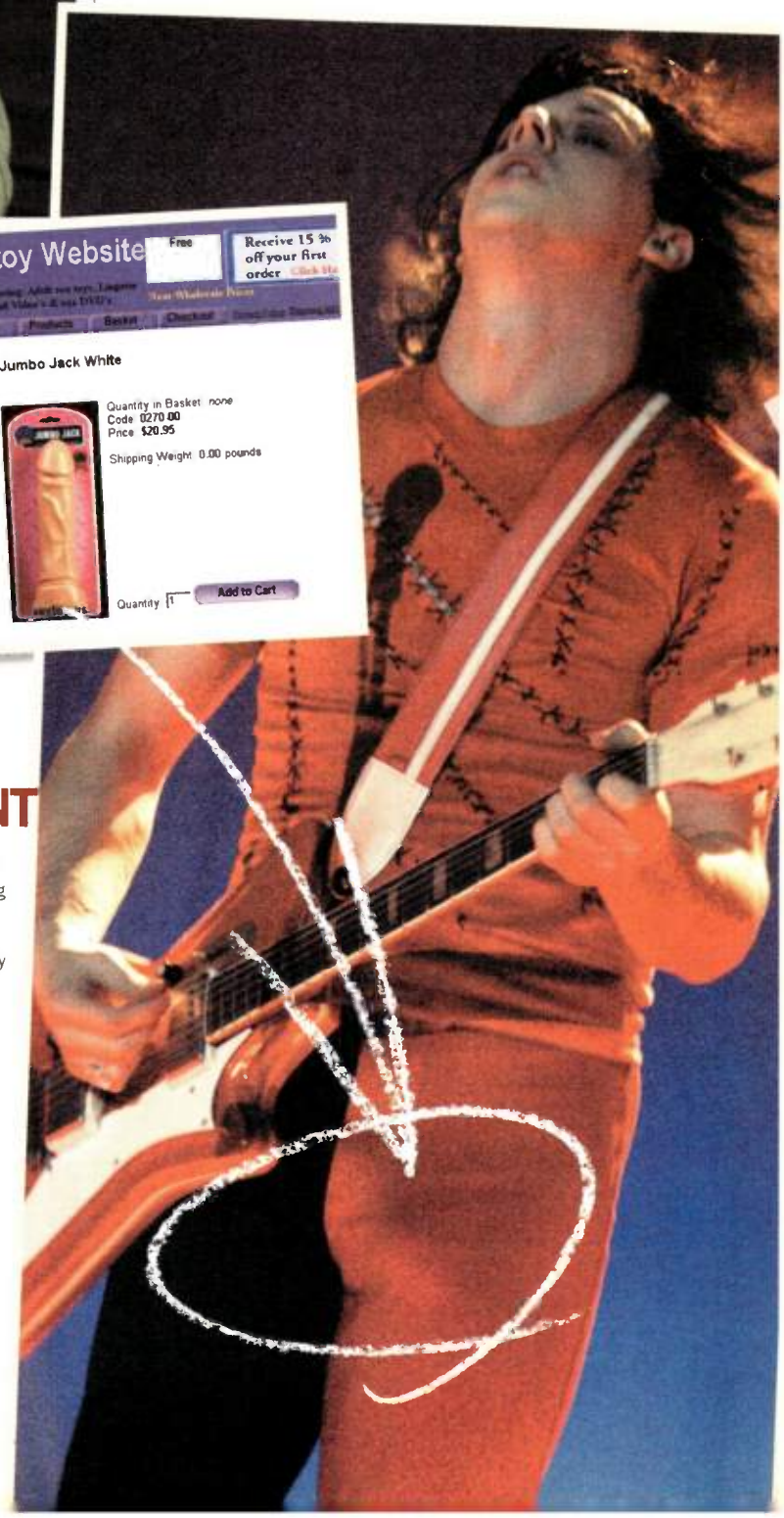
HUNG LIKE AN ELEPHANT

Imagine *NME*'s shock and awe when, during a period of internet research*, we came across this rather unlikely piece of White Stripes 'merchandise': the nine-inch 'Jumbo Jack White' vibrator. Just $20.95 seems a small price to pay, though sadly, readers, it is powered by batteries and not by the wind or by the solar cycle or by clockwork so it's unlikely to win the ringing endorsement of Jack himself.

* There's nothing dodgy about this, incidentally, we really were researching something. Honest.



It's not just Senior Junior Senior (Gossip, April 12) who can identify and empathise to with his range of facial expressions. For this week, [Nick Yeah Yeah Yeah] runs the full gamut of emotions. Such as...
PERPLEXED
SUSPICIOUS
ANXIOUS
ALOOF
SAD
HAPPY
CHALANT
AMUSED
?
WINNER!

THE MANY EXPRESSIONS OF NICK YYY

Two weeks ago we asked you to identify the expression on Nick out of the Yeah Yeah Yeahs' face. And our survey said:

"It looks like the face he made when I was talking to him at Trash the night before their Astoria gig and some chick came up to him and asked him if she could kiss him. It's his 'I'm about to snog' face, I think. Sort of contemplative/nonchalant."
Paul, London

"Lecherous. He looks like he's spotted a nice ass."
Frank McGivern, via email

"'In retrospect, that probably wasn't apple juice.'"
Ethan, via email

"Are those real?"
Clark Gilmour, Glasgow

And the winner of a random promotional T-shirt scavenged from the desks of the *NME* office is:

"Woebegone."
Alex M, via email

Alex, send us your address and you'll get your random promotional T-shirt. If you want it. Casting our eye around, you probably don't. But it's yours if you do.

PLUS ONES

Expect big things if you're ever invited to a barbecue organised by **The Beatings**. When *NME* accepted their kind invitation last week we arrived to discover a feast fit for a king cooked by The Band Themselves. We also found a fully-inflated paddling pool (Argos, £19.99) laid out for our partying pleasure. Which distracted us momentarily from the dilapidated scooters otherwise dominating the 'Tings' Bethnal Green residence... ● Inspired by last week's hilarious *EastEnders* storyline in which Phil Mitchell attempted to emasculate Ian Beale in a high-stakes poker game, *NME* recently engaged two ex-members of **Little Hell** in a sordid poker night. Sadly, our plan went the way of Phil's, when we came out only £1 up and an ex-Little Hellian scooped the mighty £14 jackpot. Then again, his mate lost everything, so there was a degree of equilibrium in the finale... ● **Macca**'s been pulling in the posh celebs: **Ben Elton**, **Jools Holland** and **George Michael** were all spotted at his shows, though not on the same night. Still, their experiences won't have differed that much, seeing as Macca's 'impromptu' banter is identical every single fucking night... ● Two weeks ago we told you about our new spy in a student union shop in Manchester. Now we welcome another member to the Gossip Masons: and this time, they're a hairdresser. In the past few months our new contact has cut the hair of **Liam Gallagher** ("didn't say much"), **Grant from Feeder** ("totally lovely") and **Avril Lavigne** ("quite demanding but her hair wasn't as greasy as you might expect"). Where next for the gossip workers of the UK?... ● Strokeswatch time! In the sense that we have been watching **The Strokes**, but also in the sense that The Strokes have been doing some watching of their own – most recently at **The Music**'s gig with **The Vines** over in NYC. Yes! **Albert** and **Julian** were observing (that's 'watching', hence Strokeswatch) both bands that evening...

● **Gwyneth Paltrow** is pregnant with **Chris Martin**'s baby! Well, she's not. But she was looking after some kids (and talking – how 'cultural' – Spanish to them) at last week's big **Coldplay** gigs, which means she's good with kids which, put through the *NME* Gossip Tabloid Filter, makes her pregnant. One day she might be, though. And if she ever is, you'll know where you read it first... ● It takes a lot of guts to venture into the epicentre of indie, ie Camden. It takes even more guts to stop your vehicle and spend five minutes pointing and shouting at the area's assembled goth fraternity. Then again, if you're the **Newcastle United football team** you're probably on safe ground in Camden – the real question is what on earth the team (in their official tourbus) were doing there in the first place. The North Circular is there for a reason, boys... ● Sound the gossip siren! **Claire Sweeney**, the forces' sweetheart and former *Brookside* actress, was in Green Park, London last week. She looked, according to one spy in the *NME* office, "summery"... ● Not so summery are **The Eighties Matchbox B-Line Disaster**, who enjoyed a few soft (pah!) drinks in the pub around the corner from *NME* Towers last week. Sadly, as spring makes way for summer, the curse of the pasty indie lad has hit the Disaster, who spent a lot of time making sure they kept in the shade. Of course, when they become extremely rich and famous off their million-selling future records, they will be able to afford flunkies to hold umbrellas, like what **Michael Jackson** has... ● And that's all for this week, because **The Libertines** are still in Japan...

PHOTOGRAPHY: WIRE IMAGE/DAVID ELLIS/ELLIS PARRINDER/IPN/DOUGLAS COOMBE/CARA BLOCH/SAM JONES/KEVIN WESTENBERG/COLIN LANE/EWEN SPENCER

UPDATE!

SENIOR JUNIOR SENIOR'S HOUSE-HUNTING ESCAPADES

We don't actually have anything to report on this. But we will do next week. And that, readers, is a strong journalistic echo of the volatile housing market.

SEPARATED AT THE BARBERSHOP

VERBAL ABUSE

"Chris Martin was a virgin ten minutes ago. Now he's banging Hollywood superstars"
Stereophonics' Kelly Jones – not at all riled by this metaphor for Coldplay's actual career

"Being a virgin and playing the guitar is like wanking and knowing you're not producing sperm"
Graham Coxon. See above

"Celine Dion sucks the Devil's dick"
Sharon Osbourne offers more Wildean wisdom

"I'd love to get a motorcycle and ride across America. But you might get beaten up and shot"
Peter from Black Rebel Motorcycle Club puts safety first

"I got laid twice because they thought I was Robin Williams"
Robbie gets mawkish. Though we always thought he was a little bit Mindy

"It's not about hitting every note right – it's about creating a feeling or vibe"
It's disclaimer time with Dion out of The D4

"It's hard to write songs when you're designing curtains"
Or when you can't write songs, Ms Imbruglia

"Any entire album is excruciating and rubbish largely. Including mine"
Pete Burns on the campaign trail

Psssssst,
HEARD THE LATEST...?
THE OUTRAGEOUSLY RAUNCHY VIDEO FOR HOT ACTION COP'S DEBUT SINGLE 'FEVER FOR THE FLAVA' IS CAUSING QUITE A STIR...U.S TV STATIONS ARE REFUSING TO SHOW IT, BUT YOU CAN CATCH IT NOW ON MTV2 OR KERRANG!

AMBERSHADES OUT OF THEIR TREE

HOT NEW BAND

The London pop-noir five-piece take us under their narcotic influence

Text: Mark Beaumont Photography: Jamie Beeden

It's what's known in the trade as pop-*noir*: those breezy, big'n'bouncy pop records that come on like an evil babysitter, friendly and amenable on the surface but with the heart of a stalker. Ambershades are masters of the bittersweet form – outwardly a cheery bunch but scratch the surface and they bleed death, devastation and, most notably, cold hard bastard drugs.

"Drugs are a reference point," explains singer Davey La. "Drugs, mortality, weakness."

"It's not about drug problems we've had," continues guitarist Ben Castle. "It's about drug problems we aspire to."

So let's take a look at the Ambershades' musical canon and take a chuff. Snifter, anyone?

BULLET

Blur-alike euphoric snog-fest. Davey: "'Bullet' is a grass song. I'm a big fan of marijuana and the bullet is a device for smoking it. It's fantastic. There's no tobacco involved, it's a very nice high. I know my dosage with the bullet. It's a very mellow, happy song."

DRUG EQUIVALENT: DOPE

THE LONGEST DAY

The closest you'll get to The Beatles' 'Magical Mystery Tour' without dressing as a sea lion and making a really shite film. Davey: "It goes in sections and it's very sparkly in places. It's really euphoric in the verse and it makes you go a bit funny in the tummy and turns into The Beach Boys halfway through. If it was true LSD it'd have a fade-out that went on for six hours going, *'What are you doing with your life?'*"

DRUG EQUIVALENT: LSD

8TH DAY

Biblical tambourine apocalypse. Davey: "It's about the ego. It's about one person saying, 'I'm fantastic and how on earth are you going to cope without me?'"

DRUG EQUIVALENT: COCAINE

CLAP CLAP CLAP

Awesome debut – like a heavenly choir singing 'Stuck In The Middle With You' on a coach trip to Dungeness. Includes the line, *"I did my best/You did your worst/ Now my cocaine bubble's burst"*. Davey: "That's the whole medicine cabinet. It's about a lost weekend, it's the rollercoaster drugs thing. The chorus is pure ecstasy but it's very up and down."

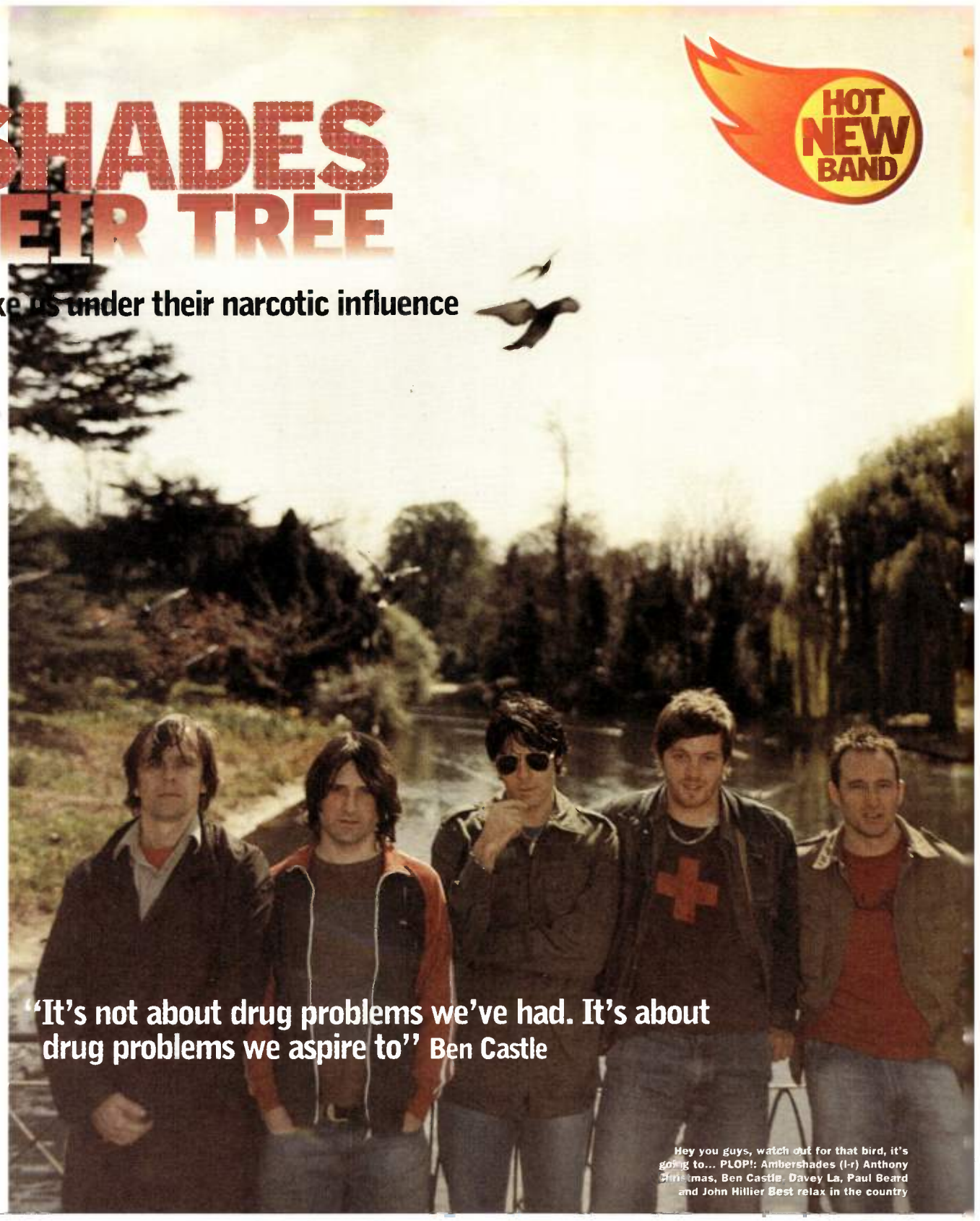
DRUG EQUIVALENT: ALL OF THEM

MY DARLING

Beatific Ben-Foldsian ballad. Davey: "Because love is a drug. And that one will kill me."

DRUG EQUIVALENT: LOVE

NME.COM/AUDIO HEAR THE SINGLE 'CLAP CLAP CLAP' ONLINE RIGHT NOW!



"It's not about drug problems we've had. It's about drug problems we aspire to" Ben Castle

Hey you guys, watch out for that bird, it's going to... PLOP!: Ambershades (l-r) Anthony Christmas, Ben Castle, Davey La, Paul Beard and John Hillier Best relax in the country

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Young Persons RAILCARD

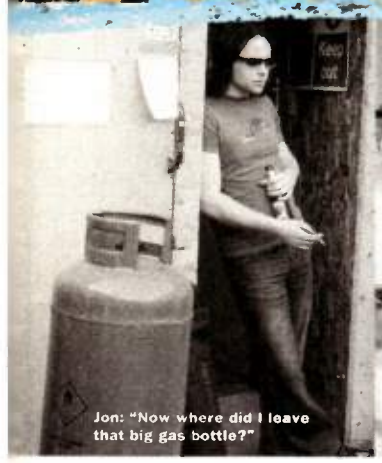
The return of Coopermen (l-r): Dan, Tom, Ben, Didz, Kieran and Jon

SEE THIS THROUGH AND LIVE

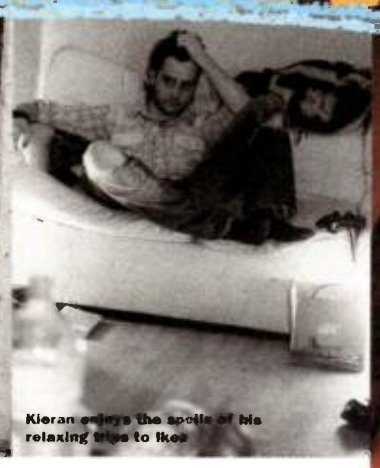
THE COOPER TEMPLE CLAUSE

Didz lives to smoke another day

Tom: "Which button do I press for a cappuccino?"



Jon: "Now where did I leave that big gas bottle?"



Kieran enjoys the spoils of his relaxing trips to Ikea

Ben was really looking forward to laying down his tambourine solo

How The Cooper Temple Clause overcame near-death experiences and studio ghosts to record their staggering second album

Text: Mark Beaumont Photography: Andy Willsher

For the walking topiaries of The Cooper Temple Clause, the strangest thing about the past six months weren't the elephant costumes, the arrests, or the fact that one of their number was told he may be about to die. It was the hauntings.

"Since we've been at the Bleak House we've realised it's haunted," says guitarist Tom Bellamy, ominously. "There's a little figure above the mixing desk that, when we started, wasn't there. It's slowly drawn itself into a picture of an adult with a small child. And while our producer Dan was staying there one night a lady whispered in his ear, 'Tally, Tally'."

"That's what we call it now," says bassist Didz Hammond, fresh from his deathbed and looking perky, "the ghost."

For *NME* the strangest thing about visiting TCTC's self-assembled studio on a farm outside Reading (which was nothing but a shed stinking of pigs 18 months ago but now resembles a swanky Soho poshoplex) is the wired, manic, unpredictable, berserk and often brilliant music they've concocted here. Each song is like debut album 'See This Through And Leave' on blitz-forward: 'Written Apology' starts drunk in a smoky New Orleans bar at midnight and ends up at Glastonbury on gabba-techno night. 'Music Box' turns from an Elbowish space throb ballad into Andrew WK on Mogadon. They are the songs Radiohead wish they could make – recklessly experimental, spine-throbbingly loud and (get this, Thommy boy) tremendously tuneful. Like, whadafuhhh...

"We were trying to fuck with people's heads in the space of a few minutes," Tom explains. "The last album was a bit too messy and it didn't really get to the point quick enough. So with this one we tried to get to the point."

> "They did tell me I was going to die and my mum cried. I thought, 'I'm not going to die', and I didn't" **Didz**

"On this album we tried to write melodies and songs as well," says other guitarist Dan Fisher. "This time we felt like we were making a really important album. Like this could be one of, if not *the* album of the year."

And the recipe for a classic album, sir? Why, as any good Who biographer will tell you, it's lashings of booze, the odd near-death experience and a healthy smattering of drag. After collapsing off the tourbus following the mammoth 'See This Through...' tour last September, Team Cooper took two months off to recuperate (Tom and drummer Jon Harper built the studio from scratch, Dan got arrested for sleeping on the pavement at 6pm after an awards ceremony) before reconvening in the studio and gushing forth 60 per cent of their stratospheric new material within four weeks. Then things started going a bit *Playbus*.

"It did start to get a bit manic in our little studio," says Tom. "We have no windows, we have no air and we have constant noise and we have vivid imaginations. So one thing led to another. Out came the dressing-up days. It was Ben's idea."

"I thought it'd be quite funny, quite strange," says singer Ben Gautrey. "The first one was sportsmen but nobody told me."

Tom: "...So Ben came as a '70s film director."

Didz: "Kieran was a fencer."

"They said I was the worst dressed one," says ludicrously-named keyboardist Kieran Mayhem. "I was just wearing tracksuit bottoms."

Didz: "And what animal did you come as, Kieran?"

Kieran: "I came as a mole. Which was just a bin liner and some black marker pen."

"It's all about invention," says Dan, a regular Dressing-Up Day champion. "It's about putting a fresh new spin on it. My best was the elephant costume. If you're doing animals, why think small? It was grey tracksuit bottoms and a grey polo top. Then there were long grey socks filled with newspaper to make the legs, then the grey sleeves cut off my mum's old top to make big ears. It was an African elephant. And two bananas coming out of the sides of my mouth for tusks."

Tom: "We did gangsters..."

Didz: "Eighties rock stars..."

Dan: "Drag..."

Tom: "Biblical characters. I came as a very good Jesus."

Then, in December, tragedy struck. A routine appendectomy left Didz's insides mangled like a bomb-struck Spaghetti Junction and he started shitting out of a wound in his side. Doctors told him that not only might he die very soon but, worse still, the band would have to postpone their *NME* Carling Awards Show. How did that affect recording?

"It basically got a lot smoother from then on," says Tom. "There wasn't this, like, constant yapping in the background."

"They did tell me I was going to die and my mum cried," says Didz. "I just thought, 'I'm not going to die', and I didn't. I didn't really take it very seriously. I didn't make any lists of things I had to do before I went."

"Didz had God on his side," says Tom. "As we all do."

"Whenever there's not six of us it's always weird," adds Kieran, "because we spend so much time together. Especially having someone out for over a month. It's like losing a limb, I'd imagine. I've never actually lost a limb."

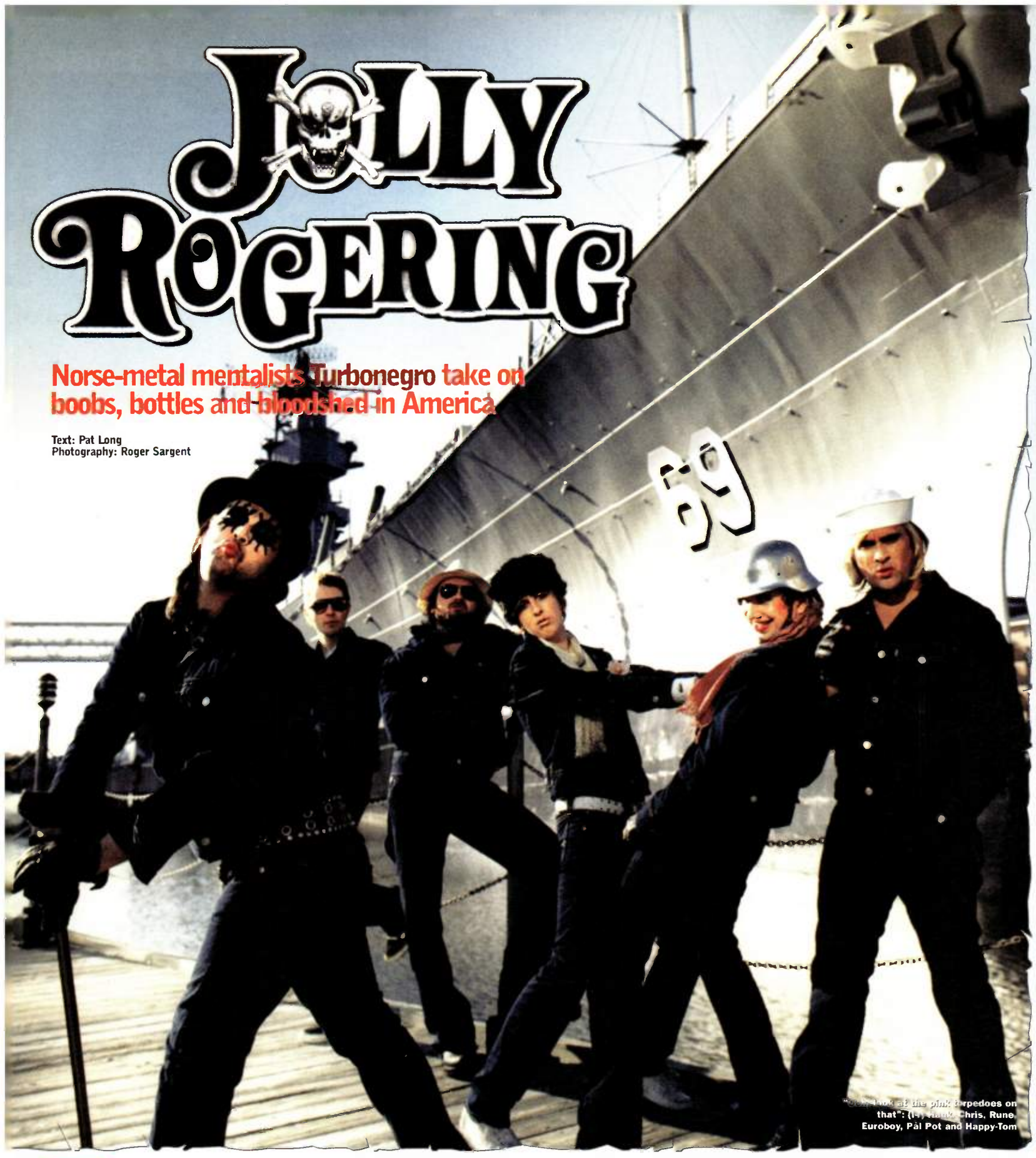
Indestructible, the Cooper Army marches on. Tonight they belatedly take the Astoria, tomorrow they advance on Castle Radiohead. All hail to the thieves.

NME.COM/VIDEO FANCY A LAUGH? WATCH TCTC DUFFING UP AN AUSTRALIAN TV PRESENTER ONLINE NOW!

JOLLY ROGERING

Norse-metal mentalists Turbonegro take on boobs, bottles and bloodshed in America

Text: Pat Long
Photography: Roger Sargent



"Look at the pink torpedoes on that": (l-r) Hank, Chris, Rune, Euroboy, Pål Pot and Happy-Tom

The guy in the taxi on the way from the airport seems like a pretty unflappable kind of chap. But even he's shocked when he hears the name of the band that *NME*'s flown 3,000 miles to trail around.

"Turbo *what*? Shiiiit, man. I don't think they'll go down too well around here..."

He may be right, especially as "here" happens to be sleepy Norfolk, Virginia, right in the heart of the Bible Belt, home to the biggest Christian TV channel in the US, the epitome of the BBQ-guzzling, mall-loving mainstream. What Norfolk'll make of a six-strong troupe of satanic denim-clad pretend-gay Norwegian rock pervs singing songs like 'Wipe It 'Til It Bleeds' and 'Rendezvous With Anus' is anyone's guess...

Fortunately, Norfolk also turns out to be a big naval town. In the middle of the city is a huge battleship – the *SS Wisconsin* – surrounded by signs advertising 'Naval Cruising'. As genial bassist Happy-Tom adjusts the angle of his jaunty sailor's hat and the rest hold hands and blow kisses at the camera, it becomes apparent that the self-styled Kings Of Deathpunk might not be quite so out of place as initially assumed.

"We're gradually getting used to all the attention," says Tom, as another passer-by walks past with his jaw almost touching his chest. "It's like an eyeball convention."

Not that Turbonegro care less. Right now they're simply having too much fun.

Check the facts: this is their third US tour, the first since they split up in the mental ward of an Italian hospital in 1998. While they were away, it appears that America has quietly been going bananas for Turbo. The LA show sold out in 22 minutes. Tickets for the San Fran date were going for $300 on eBay. Members of the Turbojugend – the band's fanclub, organised into Hell's Angels-style chapters – have been travelling from all over the world to see their heroes. Last week the band met someone who'd flown all the way from Buenos Aires to see them play in a shopping mall in Florida ("Deathpunk tourism," grins guitarist Euroboy). Next week they're filming a promo with Spike Jonze. The world's most famous video director is working for free because he's such a huge fan. Johnny Knoxville's spending the day as an unpaid gofer just so he can hang out with Turbo.

"Josh Homme asked us how it felt to be in the process of becoming one of the biggest bands in the world," says Tom. "I said it was great when we played shows with them because you had the world's two leading gay rock bands on the same bill."

"Personally I just feel very horny," confides singer Hank Von Helvete. "I've signed three pairs of boobs in the last ten days. One of the girls was going to go over my signature with a tattoo gun."

Good times, then. The only thing to moan about is the fact that they can't enact the traditional gig finale, during which Hank painfully forces a lit Roman candle into somewhere a lit Roman candle should never, ever, go. He seems genuinely dismayed by the fact that the recent Great White club inferno means that promoters are a bit antsy about people messing around with fire in clubs.

"On the first date of the tour I was going to make a Great White joke onstage," he shrugs, "but then I heard this big booming voice saying, 'HANK! THIS IS YOUR GOD SPEAKING. DON'T MAKE THE GREAT WHITE JOKE!'"

"We just think it's unfair," continues Happy-Tom – who, incidentally, writes satirical comedy for Norwegian TV in his spare time – "that the Americans can take their pyrotechnics to Iraq and we Norwegians can't bring ours over here."

A fair point, obviously. Although whether Tom should be loudly airing his opinions on US incursions in the Gulf while standing on a street corner opposite a huge naval base dressed in denim and black leather and covered with mascara and lippy is another matter entirely. He looks like a member of Kiss styled by Julian Clary.

So have you been hassled walking down the street dressed like that, fellas?

"Not at all," says keyboardist Pål Pot Pamparius, surprised. "If you think about it, the South is the hard rock heartland. People know their Ozzy and their Alice Cooper and they're cool with us."

"We're really not trying to shock or provoke anyone," says Happy-Tom. "We just want to be as beautiful as we can. Because the better you look, the more you see. And we're getting to see America."

New York, five days later, and Hank Von Helvete is showing off the stitches in his face. Last night the band were halfway through their set at the relatively compact Mercury Lounge when some moron threw a bottle that hit the singer on the temple. There was a *lot* of blood. And not just Hank's, either: the assembled Turbojugend exacted bloody revenge on the missile thrower.

Happy-Tom is understandably a bit more subdued than when *NME* last met him goofing around in the Norfolk sunshine. "We *never* get violence at our gigs. Never. But this guy was a jock asshole who thought that the way you're supposed to behave at a punk show is to throw stuff."

"I've signed three pairs of boobs in the last ten days"
Hank Von Helvete

Beardy rhythm guitarist Rune Rebellion alternates between glee and horror as he describes what happened next. "In the front row was the biggest black guy I have ever seen, wearing a Turbojugend jacket. His hands were so big that he grabbed this asshole by the skull and just lifted him up and punched him right in the mouth. Then he took him outside and used his head as a football."

Happily, tonight's show is more of a celebration. Hank's recovered and demand for tickets mean that the show's been moved to a bigger venue. Obviously out to restore their tarnished civic pride, the audience prove that, in the words of Interpol, New York Cares. There are no bottles tonight. Instead people throw flowers and, in one instance, a pair of lacy black pants with a Post-it note attached. It's like a homecoming.

"This whole tour's been incredible," froths Happy-Tom. "It's like a coronation procession. We've got so used to things not going our way over the years that it's a really weird feeling when things start to go right. Never mind. I'm sure we'll fuck it all up eventually."

We wouldn't want it any other way.

NME.COM/AUDIO LISTEN TO 'FUCK THE WORLD' FROM TURBONEGRO'S NEW ALBUM ONLINE NOW!

FAMOUS AND DANDY

The Dandy Warhols made a bundle off Vodafone and spent it on... getting fucked up, right? Wrong! They went and made a synth-pop album with one of Duran Duran, instead

Words: Johnny Davis Photography: Sam Jones

Go on, say something outrageous.

"Nah, man," groans The Dandy Warhols' singer, Courtney Taylor. "It's cheesy to talk about sex and drugs..."

Despite *NME*'s best efforts to play Bill Grundy to The Dandy Warhols' Sex Pistols, they're having none of it. Come on, guys, what's happened to the shagging, snorting, loudmouthed rock pigs we know and love?

"Do you remember Primal Scream?" asks bass player Peter Holmstrom.

We do.

"That's all you used to read about them. Drugs, drugs, drugs: it got real boring."

Oh for heaven's sake, you're rock stars. We pathetic mortals look up to you for tales of Herculean excess and free sex. It's your jobs. You made a big enough fuss about it before.

"We never made a big fuss," squawks keyboard player Zia McCabe. "We told a few funny stories that got repeated..."

No shit. Here's a quote from Courtney from 1998.

"Probably the most intensive drug and sex thing was when we were making the album we never finished. We call it 'The Black Album' now. That was nuts. Popping pills, three different-coloured lines chopped out on the pinball machine. Eleven or 12 of us in a studio making noise and fucking. Eight people packed in a small shower all soaped up, tongues'n'dicks'n'pussies'n'buns, y'know. That lasted 30 days."

See? That's *all* you used to talk about. One of your songs was about heroin, for flip's sake.

"Well, journalists like to write about that stuff," huffs drummer Brent DeBoer. "We can talk for, like, an hour about life and everything and we bring up one thing and, 'Wow! There's the headline!'"

"People got carried away. They got excited," says Zia.

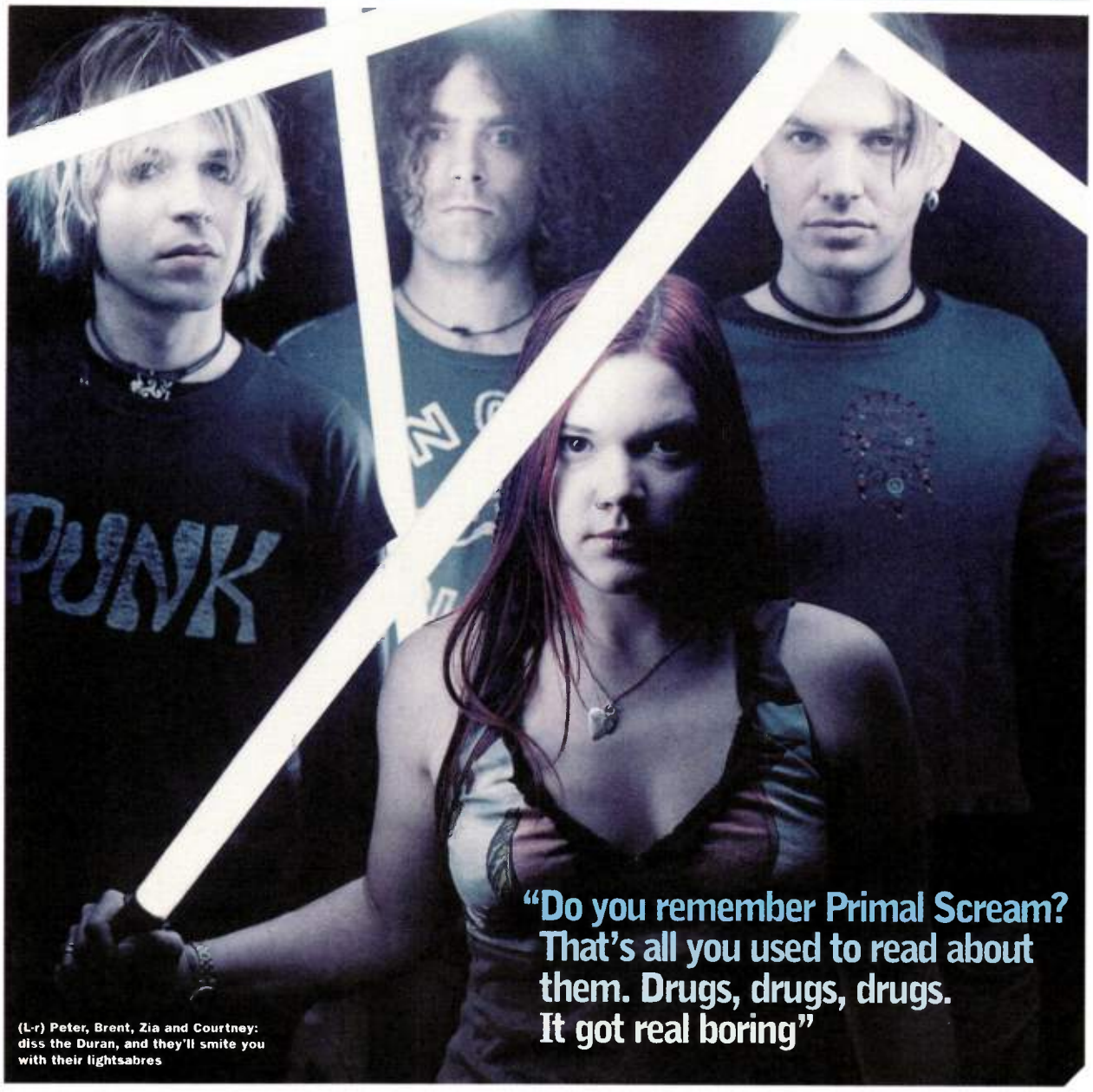
"Right. Like that guy from Coldplay," chortles Courtney. "Do you remember when he was lying about being a virgin?"

Everyone laughs.

"Oh my god. I'm like, 'Is that real? Who are you? What planet are you from?' And then it came out that he actually had had sex, like, three times... Can we talk about music now?"

Sorry readers, we did try. But perhaps this newfound maturity explains why The Dandy Warhols' latest album – 'Welcome To The Monkey House', out next month – is such a *volte face* from their previous records. Out go all the crashing '60s guitars and whopping pop choruses, in come washes of chilled keyboard and funny electronic noises. Ironically, since The Dandy Warhols have spent years trying to write the perfect Duran Duran pop song (they surely came within suing distance on 'Every Day Should Be A Holiday'), their new, non-poptastic LP has actually been produced by one of them – Nick Rhodes.

Sitting in the sunshine round the back of one of Camden's less dangerous pubs, The Dandy Warhols are the very epitome of their bohemian Oregon origins. Clothes are unwashed, noses and ears are pierced, marijuana is smoked. One thing's for sure, the cash from selling 'Bohemian Like You' to Vodafone and turning a miserable turkey into an all-their-Christmases-at-once smash hit (Courtney: "The advertising industry saved our asses") hasn't been spunked on Rolexes and Tommy Hilfiger. They look like Hanna Barbera's idea of a rock band. Courtney has done away with the feathercut and today sports Satan's own mohican. ("The haircut I had right when 'Bohemian Like You' took off? That haircut with a tie was pretty much all you had to have to get signed recently. The Strokes are going to look very lost and confused now that ties are out.") Fortunately, Zia remains fully clothed throughout our meeting.



(L-r) Peter, Brent, Zia and Courtney: diss the Duran, and they'll smite you with their lightsabres

PHOTOGRAPHY: LFI

DURAN DO WOT?

Remember them? Well, Courtney thinks they're cool

- The classic Duran Duran line-up was singer Simon Le Bon, keyboard player Nick Rhodes, guitarist Andy Taylor, bassist John Taylor and drummer Andy Taylor. Twenty-three years later, they've reunited
- For a time, they renamed themselves Duranduran, pointlessly
- Simon met future wife Yasmin thanks to the band's habit of 'ordering' models from agency catalogues, while bored on tour
- Andy Warhol used to follow Nick Rhodes about and constantly invite him over for dinner
- Their 1984 single 'Union Of The Snake' is about wanking
- Their 1986 album 'Notorious' is a masterpiece

So, 'Welcome To The Monkey House', then. All The Dandy Warhols' trademarks are in place – it's smart, funny, silly, a bit dark. And as befits the gang behind the arch lyrics of 'Not If You Were The Last Junkie On Earth' and 'Bohemian Like You', it kicks off with a sarky comment on popular culture (*"Wire's coming back again/Elastica got sued by them/When Michael Jackson dies/We're covering 'Blackbird'"*). Yes, all the trademarks bar one. The music's completely different.

"We played lots of guitars on our last four records," Courtney says in his faggy drawl. "But everyone's great at guitars now. So it was kind of fun to strip it down to beats and melodies, like Dr Dre producing Simon & Garfunkel." Vibes, keyboards and all-round production sheen were added by Nick Rhodes.

"If you go back to Duran Duran's first record," says Courtney, "they smoked everybody and they still smoke everybody. It's incredible! Disco basslines, Japan textures and mixed by the guy who did The Stooges' records. Dude, we were like, 'Fuck, let's see who knows Nick Rhodes and get him.'"

And is Mr Rhodes still a sophisticated glamourpuss?

Courtney: "Man, he's one of the most refined, articulate, elegant motherf––ers ever. He's so witty. He really is a highly developed person."

Brent: "He is lovely. He's immaculately dressed."

Peter: "I felt a little scruffy around him."

Brent: "Dude, I felt like an absolute scumbag."

Is Nick Rhodes the man responsible for hiding all The Dandy Warhols' guitars, then? Apparently not.

"Courtney's got very good instinct," says Mr Rhodes himself. "He taps into what's around and what he likes. He's got good timing. I think that's very important for any artist because we've all made records when we think, 'Well, if we'd been two years earlier, or two years later, then that would have worked a damn sight better.' It's a very bold move for them but they've chosen the right time to do it."

Work on the album started when The Dandy Warhols moved into a new studio in Portland on September 11, 2001. They called it the Greek Community Centre, and christened it with the motto, 'We Give Love From The Inside'. And they built it themselves. With stolen money. Sort of.

"Everyone at Capitol Records changed," says Courtney. "There was a new regime from the president down. So we just said, 'Oh, we're building our own studio this time', and wrote it into our budget. Stuck it on the company Amex while we were between presidents. We spent, like, $17,000. Then we went shopping and spent hundreds of dollars on groceries. It was super fun."

What happens if the LP tanks?

"Dude, they're going to come and take it out of our hides."

Beer has been drunk, The War has been expounded upon, and it's time for the new, improved, less-rocking-but-more-Durantastic, sex-and-drugs coy Dandy Warhols to find their hotel. Possibly for an early night.

Once they're safely out of earshot, their PR dashes up, a bit concerned. "God, they didn't say anything libellous, did they?"

NME should be so lucky.

NME.COM/VIDEO WATCH THE VIDEO FOR NEW SINGLE 'WE USED TO BE FRIENDS' ONLINE NOW

'IT'S CLEAR AND PRETTY – BUT I THINK PEOPLE WON'T GET IT'

In an NME exclusive, Radiohead talk for the first time about the dark forces behind 'Hail To The Thief' – which Thom Yorke reckons is their most positive album in years Text: John Robinson Photography: Jason Evans

Back then, they were hailed as the chiefs. Six years ago, Radiohead looked around them at the end of the 20th century, and wrote 'OK Computer', an album that tried to record, if not make sense of, the mess that they found. It was about advertising, extreme politics, planes crashing, fear, brainwashing. About the world as we now know it, although it was mostly paranoia then.

Then they talked in depth about it all. And talked some more. And after a while they found it all became quite insane, and didn't talk to anyone at all. Even their albums became inscrutable to the point of secrecy. But after six years' radio silence Radiohead are back. They're talking about what they've been up to. Talking to *NME*, in fact, about what it all means.

This is what they're saying about their new album. Jonny Greenwood, Radiohead's guitarist, thinks it's like a fairy story – like turning up at a house made of sweets, only to find there's an old woman inside who's eating children. Thom Yorke, Radiohead's singer, nods in agreement and can see his point. But when he thinks about 'Hail To The Thief', he thinks about driving in his car, at dusk, down country lanes.

It was here, after all, that he first began to notice it. He doesn't want to sound like a lunatic or anything, but as he drove, as he would do most nights during Radiohead's last six-month break, he found he was entering a dream-like state. It quite tripped his head out, actually.

As he drove, he saw several things under the blue glare of his headlights. The animals running for cover. The strange quality of light at that time of day. But above all, he'd notice the shadows, and it was these particularly that set him thinking.

They set him thinking about 'the gloaming'. Previously he knew this archaic word for 'twilight' as the sort of thing that turned up in sentimental ballads, and as such definitely a bit on the dodgy side – 'Roaming In The Gloaming', all that. As he thought about it some more, though, he began to think it might be more appropriate than he'd first imagined. Already new songs, in various stages of completion, were beginning to circulate between band members. 'The gloaming', with its slightly gloomy suggestion of darkness and the end of the day, might fit in nicely with ideas about the world he was beginning to formulate.

Traditionally, musicians have used the countryside as a place to 'get their heads together'. A year later, with the new Radiohead album 'Hail To The Thief' finished, subtitled, and quite often referred to by him as 'The Gloaming', Thom Yorke is beginning to wonder whether his experience had the opposite effect.

"I sound like a loony. But there's an awful lot of shadows and malignant forces that are pulling strings at the moment" Thom Yorke

"I sound like a loony," he says, as he sips his coffee outside an Oxford hotel. "But there's an awful lot of shadows and malignant forces that are pulling strings at the moment. It's barely human, it's something that's coming from somewhere else, and that is impossible to control.

"Now I don't know if you have this experience in *your* job," he continues, "but in *my* job you meet people who have ceased to be human. You know how in an office there's always one person who's like this ambitious arsehole who doesn't care who he treads on, they actually think they're doing the right thing? Or if you meet a powerful politician – it's like shaking hands with thin air. The tornado has nothing in the middle. The gloaming to me is exploring this unhealthy darkness, which it seems it's impossible to counteract."

Thom leans back in his chair and grins.

"There you go," he says, with some finality. "Lock me up!"

It might be a dark and shadowy place, but the subject of Radiohead's new album is approached on a beautiful day, in bright sunlight. What's more, it becomes obvious that a suitably summery mood envelops this particular portion of Radiohead. Thom Yorke (large sunglasses, greying beard, dressed in jeans and a bleached denim shirt, altogether looking a bit more like a painter and decorator than a rock star) and Jonny Greenwood (quiet, funny, super-articulate) are, after all, extremely satisfied with what they've just achieved. Happy that it's been completed quickly, in just seven weeks in the studio. Happy that's its vindicated a new working method, but most of all happy that 'Hail To The Thief' is an album, that is, in Thom's two-word estimation of it: "Coherent. Pop."

This 'Hail To The Thief' undoubtedly is, but it's also plenty more besides. Already held up as both a protest album, and an album that signals the band coming to their senses and triumphantly returning to their native land, Guitar Rock, it starts life as a record on which there has been intense speculation, a good deal of which will prove to have been misguided. It's been a highly anticipated album in other ways too, rough versions of its songs having been leaked, three months in advance of its release, onto the internet.

Thom leans over to the 'Security Protected' CD of the album sat on the table before him, points to the ominous skull and crossbones logo and harrumphs loudly.

"Not that bloody secure, though, is it?"

Safe, secure... 'Hail To The Thief', in a more abstract sense, is certainly none of these. 'Kid A' and 'Amnesiac' were undoubtedly

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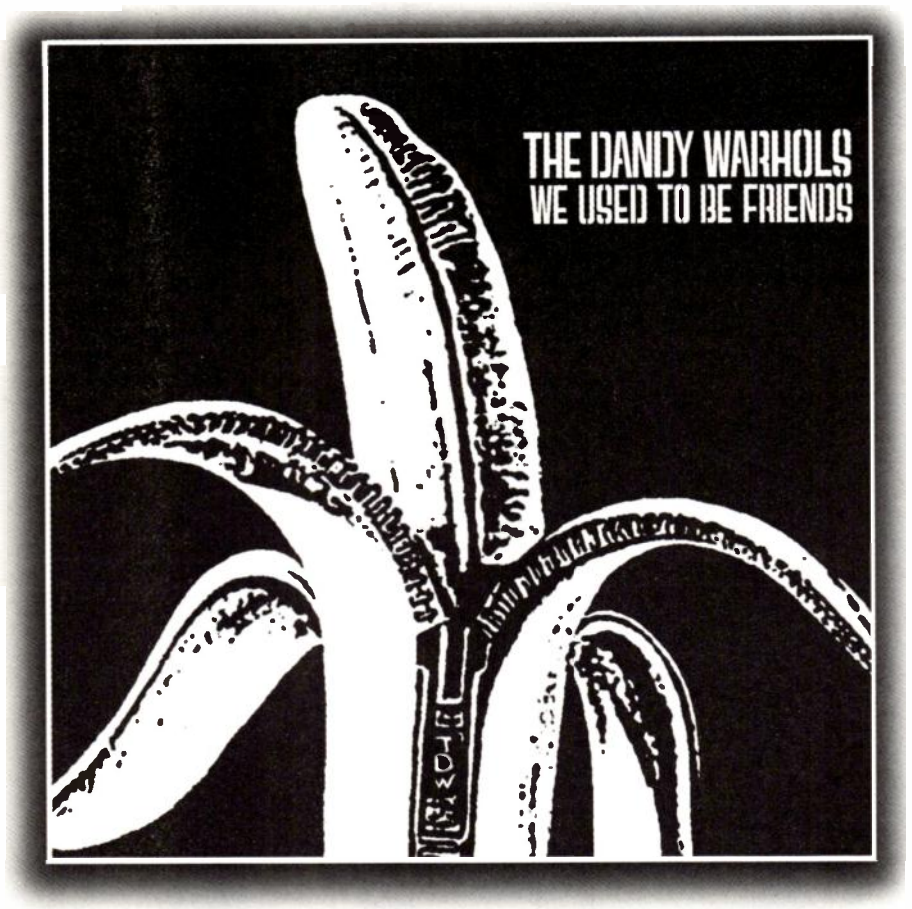
new single



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FROM PREVIOUS PAGE

important albums, but this is something else altogether – bigger, at 56 minutes, better for having a wealth of styles that hang together brilliantly. Were statues and monuments and the kind of thing they represent not so completely against the tone of the album, you could say it was 'statuesque' or 'monumental'. As it is, it will probably have to suffice to say that it's the most satisfying and substantial Radiohead album since 'OK Computer'.

And this, in a way, is what's most striking about meeting two of the people who helped to make it. So large is the shadow that Radiohead's music has cast over the last eight years, it's difficult to square their achievements with the people in front of you. Not rude. Not especially charismatic. Not blessed with the self-assurance of accomplished shakers and fakers, instead Radiohead appear to have remained much the same as they ever were. In fact, saving the occasional schoolmasterly, slightly condescending remark like, "What I think you're failing to understand here..." they're more than happy to tell you what they've been up to, and help demystify themselves a bit further. 'Hail To The Thief', they explain, was notable for its absence of dark arts.

"I think," says Thom, "we were feeling more joyful and more positive about where we ended up being. On tour the new songs seemed like – they seemed like songs where everyone knew what was going on much more, it was a much more positive experience, and to me the music sounds much more positive and alive. I don't think it sounds more rock, I just think it sounds more alive.

"We decided we were going to not progress," he smiles. "We were going to take a step left, a step back, a step right a bit, and then forward, then go round in circles."

So it was a different approach to the last two?

"Then, it was more that there was lots of stuff we got into and wanted to try out," he says. "That was it really. After 'OK Computer', it was a case of, 'Been there, done that, bored shitless of it – let's do something else'.

"When we went in the studio before it was one of those classic scenarios that usually split bands up – where there's no preparation and no-one knows what's going on, and it just becomes about being in the studio."

Was it a battle of wills?

"It wasn't really a battle of wills," says Thom, "it was just that everyone thought I was crackers for a bit. Is that a battle of wills? With the last two nobody even knew when the verse was going to break into the chorus. I was insisting on recording absolutely everything, so every act had this reaction and analysis... all this stuff that I should've got out of my system at art college, but I didn't. The whole Can tip – tape everywhere. So much tape. We're contemplating wiping it, because you can't get that type of tape any more."

"I don't think ('Hail To The Thief') sounds more rock, I just think it sounds more alive" Thom Yorke

This time, things were different. Optimistically, or so they thought, the band set themselves a new timetable for their new album. After the last leg of their Amnesiac tour finished in Japan, they would take six months off to develop new ideas. They would then regroup for three months to work them through and rehearse them, and then go on a brief tour to decide how well the songs were shaping up. Only then would they go into the studio with Nigel Godrich and attempt to record what they'd done. This, to their surprise, was what they managed to do, and as a result, says Jonny, it's an album bearing the stamp of the circumstances that led to it being made.

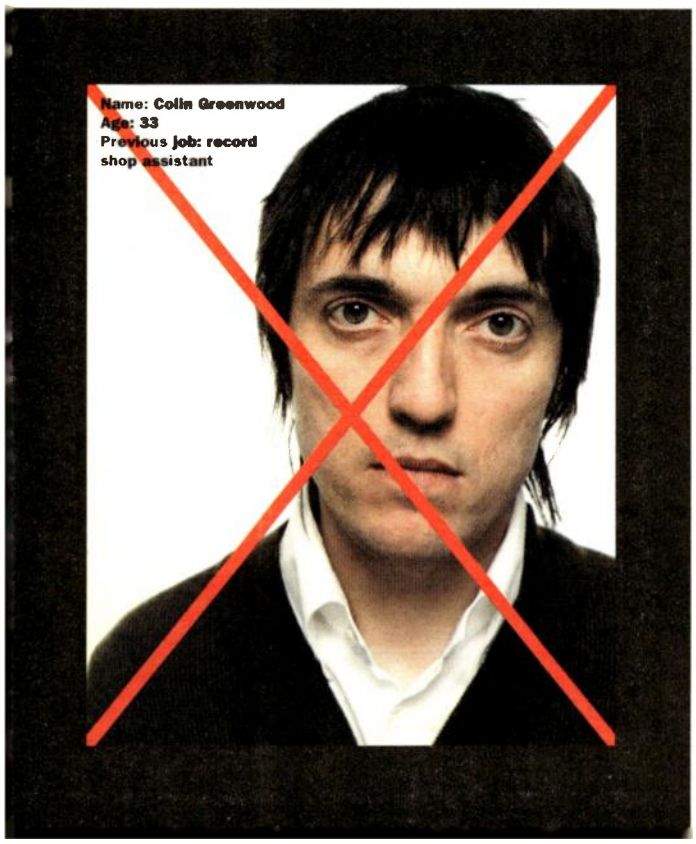
"Everybody had an idea in their head of the songs as musical ideas, but also no idea of how they should be done," he says. "Phil *(Selway, drums)* suggesting that parts be cut out or repeated, or whatever... these are all part of the composing process for us. It's quite hard to explain.

"Us going and playing in a room, it's not something that we worship as being the only way, but it's a great skill that we realise that we have, and for some songs it's a great way to work. But for other songs it can sound flat and just not work, and no big deal."

"We had six months to deal with it all," says Thom. "'Kid A' and 'Amnesiac' was us trawling around finding other things to do – but saying that, the end result is always us. We could trawl around for years, and still sound like us."

He pauses, and laughs.

"No matter how hard I try. Heheheheheh!"



Name: Colin Greenwood
Age: 33
Previous job: record shop assistant

Name: Jonny Greenwood
Age: 30
Previous job: none

"We all had an idea of the songs in our head, but no idea of how they should be done" Jonny Greenwood

Thrilling, filled with great rock music... 'Hail To The Thief' undoubtedly sounds like Radiohead. However joyful to make, no matter how satisfying to listen to, though, this is undoubtedly an album with a considerable darkness at its heart.

Jonny listens to it and hears "confusion, avoiding things, looking after yourself and your family". It's a human struggle he's talking about, and it's one that 'Hail To The Thief' records admirably. Always concerned with the fate of the individual in the modern world, over the last three years Radiohead have steadily been making rock music that's more and more about the survival of the fittest and that implicitly ponders the fate of those who get left behind. 'Kid A''s brutal riffing and disturbing ambience, 'Amnesiac''s drowned cats and tough hedges – there's violence everywhere in Radiohead's recent world, natural and man-made in equal measure.

Part of the reason that 'Hail To The Thief' is like this, explains Thom, is because of the noise in his house. As the political events in the world following 9/11 unfolded, he listened to them on the radio, and wrote them down.

"I was listening to lots of Radio 4," he says. "*The Today Programme*, *PM* and *The World At One* every day, and whenever I heard words that rang bells in my head, I'd write them down, until I had this really long list, which is basically much of the artwork."

'Wax Eyes', 'No Way Out' 'Millbank', and of course, 'Gloaming'... the words on Thom's list that find their way onto 'Hail To The Thief''s artwork are set out like placenames on a particularly sinister landscape. George Bush has a 'roadmap' on which he marked out his plans for the Middle East. Here Radiohead have devised one too.

"Except ours is better," chuckles Thom. "More coherent."

Alongside their roadmap, they have for the first time since 'OK Computer' included the lyrics. After the release of that album, Thom found that it had been analysed to such an extent it felt like other people had put so much of themselves into it, it no longer had anything to do with him. After two albums' silence in this respect, he now feels able to face down the interpretative army.

From the album title (a reference to George Bush's election 'win'), to the dark mood in the songs, it's possible to get a first impression of 'Hail To The Thief' as an overtly political album. It is, says Thom, not quite as cut and dried as that.

"The point, which you chaps have failed to grasp, perhaps understandably," he says, "is that I was cutting these things out, and deliberately taking them out of context, so they're like wallpaper.

"Then when I needed words for the songs I'd be taking them out of this wallpaper, and they were out of any political context at all. That was sort of the point. The point was this was very powerful language, but I didn't want to use it to say anything deliberate, because it would just not work.

"If you try and write anything political," he continues, "it's just... shite. Unless you're The Clash, in which case you can get away with it. But we can't, and have no intention of doing."

You were using a cut-up technique instead?

CONTINUES OVER

FROM PREVIOUS PAGE

"It's wasn't heavily thought out," says Thom. "This was the noise going round my house, and so it was the noise that ended up in the songs. This was during the Afghan war and stuff, and lots of it felt wrong. Everything felt wrong. It was like overhearing other people's conversations and having them set something off in your head – I was deliberately trying to take any of the anger out of it.

"It was a shock to me, reading the whole piece through afterwards, that it's so angry – that wasn't really the intention, and I've not really been in that situation before with lyrics. The only reason they end up like they do is because the sounds work with the music. So if the music's not all there to begin with, I'd never get away with it. On the page they read like bad poetry, because that's what they are, they're lyrics to a song, they're not poems. The music's the energy that puts it together.

"With most of the lyrics, like the ones on 'Go To Sleep', I was thinking, 'Well, this is obviously all nonsense, I'll have to rewrite it'. Then there we were in the studio in the day of recording and I hadn't rewritten it yet, so it was, 'Right, that'll have to be it.' And now I look at it, they're the lyrics I'm most proud of. They're involuntary, there was no mandate, no trying to make a statement, but obviously somewhere in the back of my head that was happening.

"I hadn't realised how angry it all was until afterwards," says Thom. "Jonny and I had a chat about it, and it was like, 'Fucking hell...' It wasn't intentional. The whole point was, having written all the songs and music, it wasn't until typing it up that you realise where it came from."

Do you feel a responsibility to be the band recording world events?

"No, absolutely bloody not," fumes Thom. "It's embarrassing. I was making a conscious effort not to do anything like that – but this stuff's in the air."

Jonny gently suggests that there was no 'manifesto' to 'Hail To The Thief.

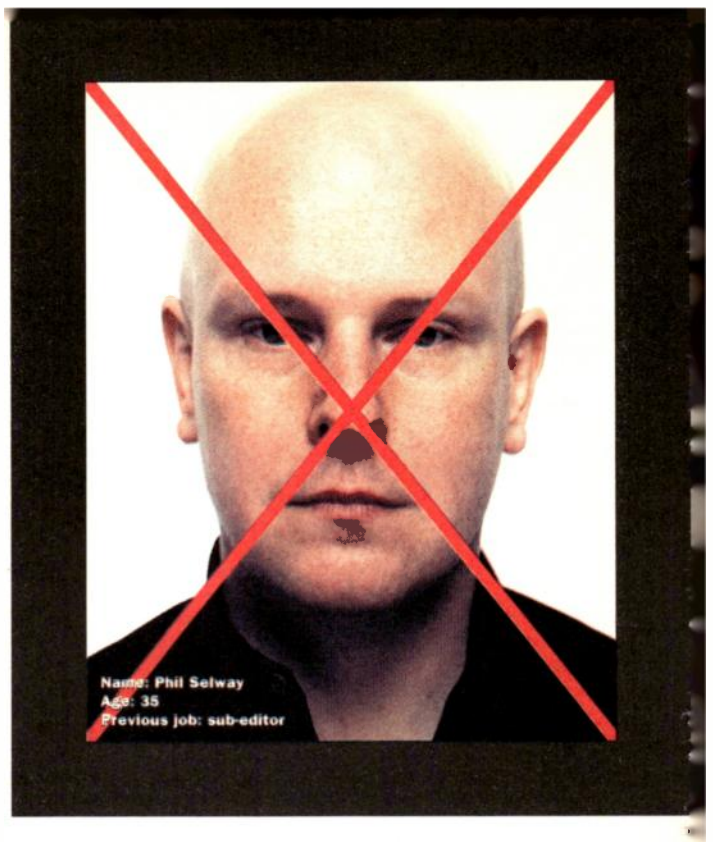
"I'd like to run for President. Or Prime Minister. I think I could do a better job" Thom Yorke

Thom continues. "We could have done that," he says. "But *that* would have split the band up straight off, I can guarantee you.

"Like, 'OK chaps, we're The Clash! Ready? Go!'"

Radiohead's roadmap has led them instead down alternative, but no less revolutionary avenues. Featuring some of their most impressive rock music (from the album's opener '2+2=5', through 'Go To Sleep' and the epic, Bowie-esque single 'There There'), the album has nonetheless proved a place for Jonny Greenwood to indulge, rather than his inner guitar hero, his inner teenage nerd. Instead of being disempowered by Radiohead's recent shift away from guitar music, Jonny's found it all quite liberating – instead of using other people's computer programmes to find new sounds, he began to write his own.

"My guitar is 11 years old, and my laptop is two years old, my piano is a hundred and something years old," he says. "There's no worship attached to any of them. There are people doing electronic music for whom the thought of recording acoustic sounds would make them run to the toilet with vomit leaking through their fingers, and some guitar bands probably feel the same. We can only use these things in one, fairly limited way. It's partly why we keep moving around and using these different things."



Did they miss rock music?

"The thing about the guitar," says Thom, "is that it has all this baggage attached to it. There's a lot of it about. So I find it difficult to get off on the guitar, and probably always will. But I'm having the same problems with the piano – I only know three tricks and I've used them all now. So now what?"

Jonny is not one to ever plead the superiority of rock.

"There's these shows on Radio 6," he says, "which seem to suggest that unless a song has a guitar intro, then that singer doesn't mean it somehow..."

Thom interrupts.

"I never mean it," he says, triumphantly. "It's all for cash!"

Somewhere in among the guitars and computers, the darkness and the jokes ("There *are* jokes," says Jonny) lies the key to 'Hail To The Thief''s considerable success. Exhilarating though it is, however, it's impossible to shake the shadows that the album brings in its wake. For every sweet tune, there's an idea that leaves a bad taste – the plight of the little man protecting his family, trying to prevent himself from being erased by forces beyond his control. It's this that makes Jonny think that the album's like a Grimm fairy tale. It's this, too, that makes Thom a little worried about the album's fate.

"Here we go," he says. "I'm going to speak the truth. As far as we're concerned, we've made a record we think is very coherent – we think that this is a sparkly, shiny pop record. Clear and pretty. But I think people won't get it, that it won't come across to some people, which is hard to get your head round."

In what way?

"Because in it there's lots of looking to the future and seeing fuck all," he says, "and people don't want to hear it. I don't feel it any more, because I've just finished an album that's about that. But that's probably a very good reason for people not to be interested in this record, if they don't want to hear that atmosphere. I think they should go and buy something else. There's a general sort of fear of the unknown, fear of the future, that it's being jeopardised, that it's extremely difficult to do very much about, because things have been set in motion which seem to be unstoppable. It's something that's there all the way through – in the artwork, there in everything."

But you do your bit, don't you?

"*(With incredible scorn)* No."

You don't think so? Making intelligent rock records that try to say something about it?

Thom mutters something inaudible.

Excuse me?

"That no-one gives a fuck about."

You don't think anyone gives a fuck about them?

"Not *really*," he says. "It's only rock music. You don't write anything thinking, 'This is an important statement', not if you want to carry on writing. You can't take responsibility for the impact or not it's going to have. If you do, you're fucked, you're so fucked, you're so up your arse."

I understand that. But what would you prefer to be doing?

"Well," says Thom, brightening considerably. "I'd like to run for President. Or Prime Minister. I think I could do a better job. I think most people could. That would be my contribution, if anyone's willing to fund me, I'd be down with that."

Thom Yorke for PM?

His own question time drawing to a close, Thom leans back in his chair, momentarily satisfied with this concept, if with very little else.

"Yeah."

In the bright morning, the shadows have for the time being, been banished. Still, it's nice that Thom Yorke isn't locked up, or in government just yet. Far better instead that Radiohead be out there in the twilight with us. Roaming, as the old song had it, in the gloaming.

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NME FEATURES READ THOM AND JONNY'S TRACK-BY-TRACK GUIDE TO 'HAIL TO THE THIEF' ONLY IN NEXT WEEK'S NME!

Grab some popcorn, sit back and enjoy NME's widescreen, surround-sound guide to...

The 100 most rock'n'roll films ever!

In a couple of weeks, a seismic cultural event will be upon us. No, not the new Radiohead album – will that feature guns, explosions, karate, time stopping and really cool leather trenchcoats? Sadly not – but *The Matrix Reloaded* will. Thrilling, weird, glamorous and hyper modern, the *Matrix* franchise has more rock'n'roll per frozen millisecond than some bands manage over whole albums.

Sometimes the spirit of rock'n'roll can be found more easily in the back row of the movies (popcorn optional) than on your stereo. It's with this in mind that *NME*'s compiled – for the first time – our 100 most rock'n'roll films ever. Not necessarily films with rock stars in them (though they of course count), but movies that are imbued with the spirit of rock'n'roll, that have the same viscerally thrilling impact as a great record or live performance.

After hour upon hour of boggle eyed viewing, we can confirm that a rock'n'roll film should ideally include some or all of these things:

- deserts
- homicidal schoolchildren
- drugs
- motorbikes
- bowler hats
- guns
- horses
- men dressed as rabbits
- flashing lights
- kinky sex
- and preferably be set in Las Vegas.

So until the release of *Homicidal Biker Schoolchildren Go Across The Desert To Las Vegas In Drag*, we'll have to settle for the 100 films on the next 11 pages, arranged by genre (because *Donnie Darko* just is goth, no?). We think you'll enjoy them too.

Alex Needham

SPECIAL 12-PAGE PULLOUT

Words: Imran Ahmed, Mark Beaumont, Andy Capper, Stephen Dalton, Alice Fisher, Martin Horsfield, Simon Lewis, Pat Long, Paul Moody, Alex Needham, James Oldham, John Robinson, Peter Robinson

Panel: Imran Ahmed, Mark Beaumont, Rob Bidgulph, Andy Capper, Lauren Cochrane, Leonie Cooper, Nathaniel Cramp, Stephen Dalton, Johnny Davis, Alice Fisher, Martin Horsfield, Jake, Marc Jones, Simon Lewis, Pat Long, Conor McNicholas, Paul Moody, Alex Needham, James Oldham, Louis Pattison, John Robinson, Peter Robinson, Steve Sutherland, Anthony Thornton, Ian Watson, Alan Woodhouse. Thanks to Colin Kennedy and everyone at *Empire* magazine.

Rock 'n' roll

The original gangsters: now stop staring, you're scaring us

GOODFELLAS

(Martin Scorsese, 1990)

December 2002: 12 years after its release, the spirit of *GoodFellas* lives on in the Bayerischer Hof Hotel, Munich.

Liam Gallagher *(with bodyguards)*: "Look at those Italian twats in their fookin' suits and high collars and skinny ties... fookin' c——s!"

Italian: "Eh, wiseguy, you talkin' to us?"

Liam: "Yeah, I'm talking to you *(spills drink over one of the Italians)*."

Italian: "WHAT THA'!?! Listen, my friend, why don't you apologise, replace my friend Tommy's drink here and we'll put this mishap behind us."

Liam: "Go fook yourself, Tommy!"

Italian *(armed with ashtray)*: THWACCCCCCCK!!!

Liam: "ME FOOKIN' TEETH! SOMEBODY GET ME TEETH!"

It's obvious, isn't it? That night in Germany, Liam wanted to be Joe Pesci's super-psycho GoodFella Tommy DeVito, but when it came down to it he came off more like Spider (Michael Imperioli) – he could talk it but he couldn't walk it.

Pass over its obvious rock'n'roll credentials (it's a film about gangsters, it's got a great soundtrack and everyone in it is really well-dressed) and you get to the beef of why Martin Scorsese's finest 150 minutes is without doubt one of the greatest rock'n'roll movies of all time. A movie about family, drugs, sex, loyalty – a movie so Bertie Big Bollocks in its braggadocio it brims with the fuck-you attitude of Liam, Johnny Rotten and Mick Jagger. All that and *The Sopranos* wouldn't exist without it. Rocking film doesn't even cover the half of it.

Most rocking scene: Tommy's chilling rant. "I'm funny how... like I'm a clown? I amuse you? I make you laugh?"

If it was a record: The Rolling Stones, 'Let It Bleed'

THE GODFATHER

(Francis Ford Coppola, 1972)

Mario Puzo's operatic Mafia saga was intended by Francis Ford Coppola to be a caustic commentary on corporate American ethics, uniting several generations of heavyweight method actors including Marlon Brando, James Caan and Al Pacino. The film's look, language and classy dress sense later influenced real-life mobsters including John Gotti, and pretend ones like Fun Lovin' Criminals.

Most rocking scene: The bloody ambush of Sonny Corleone (Caan) at a motorway toll both.

If it was a record: Raekwon The Chef, 'Only Built 4 Cuban Linx'

APOCALYPSE NOW

(Francis Ford Coppola 1979)

A massively overblown bad trip of a movie. Populated by acid-head surfers, a deranged Dennis Hopper – as himself – and a director who nearly went crazy making it, *Apocalypse Now* isn't so much a film about the Vietnam War as a documentary about its recreation on a film set in the Philippines. Doubtful there's ever been a band tourbus that hasn't revelled in its chaos at some point or other, accompanied by warm lager and a single badly-rolled spliff.

Most rocking scene: Colonel Kilgore's line "I love the smell of napalm in the morning". Got to be really, hasn't it?

If it was a record: The Doors, 'The End' (musically); Oasis, 'Be Here Now' (excessively)

PULP FICTION

(Quentin Tarantino, 1994)

The suits! The guns! The drugs! The S&M gimp slaves! And no, we're not reading from Travis' rider. There has never been a more rock'n'roll movie than *Pulp Fiction*, Tarantino's comedy *noir* masterpiece of surf-guitar cool, underworld cock-ups and nonsensical wigs.

Most rocking scene: Many to choose from, but it has to be Uma Thurman whoofing away a line of smack thinking it's cocaine and needing an adrenalin injection direct to the heart. We've all been there of a Friday night, haven't we?

If it was a record: Dick Dale & The Del-Tones, 'King Of The Surf Guitar: The Best Of Dick Dale & His Del-Tones'

QUADROPHENIA

(Franc Roddam 1979)

In 1994, you weren't allowed in Camden Britpop pub The Good Mixer unless you could quote three consecutive lines from *Quadrophenia*. Quite right, too: the tale of Jimmy The Mod's identity crisis/suits'n'scooters obsession is probably the best ever screen representation of post-war British youth cult tribalism.

Most rocking scene: "WE ARE THE MODS! WE ARE THE MODS! WE ARE WE ARE WE ARE THE MODS!"

If it was a record: Anything by The Jam.

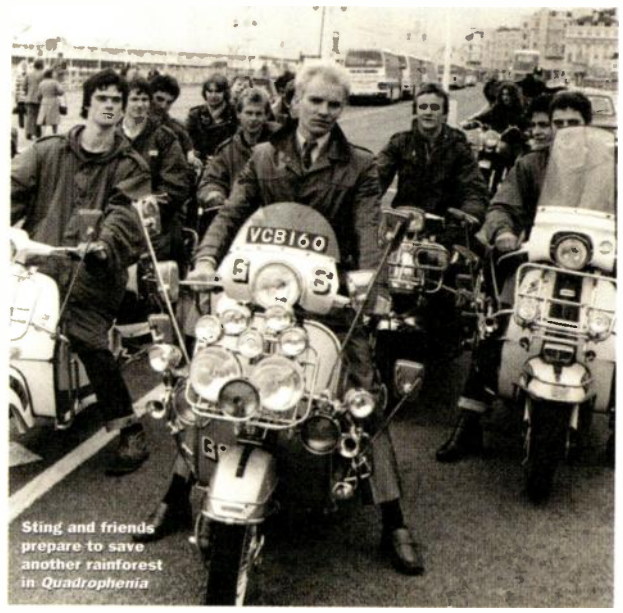
EASY RIDER

(Dennis Hopper, 1969)

The wind in your hair, the law at your heels and half a ton of throbbing metal between your legs... *Easy Rider* updates *The Wild One*'s motorcycle fetish rock'n'roll dream. Vietnam and LSD meant that the tone was even more anti-authoritarian, and while it's a cliché now, the sight of Peter Fonda bombing down the road to the strains of 'Born To Be Wild' is still viscerally thrilling.

Most rocking scene: When our heroes get stoned with dissolute lawyer Jack Nicholson, in his first major film role.

If it was a record: Jimi Hendrix, 'Ezy Rider'



Sting and friends prepare to save another rainforest in *Quadrophenia*

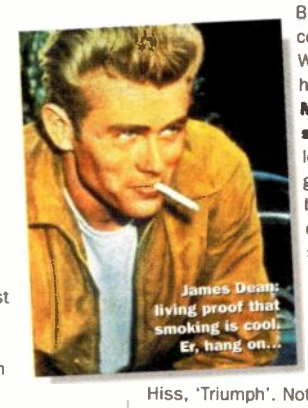
REBEL WITHOUT A CAUSE

(Nicholas Ray, 1955)

Forget *24*. This mid-'50s rebel movie starts and ends with the sound of police sirens and covers a day in the life of one Jim Stark (James Dean). The smog of surburban LA lies thick over proceedings, as Dean – surely the coolest teenage rebel ever to hit the screen – rails against parents, school teachers and authority in general while looking incredible in a red Harrington jacket.

Most rocking scene: The climactic 'chicken run' race-off.

If it was a record: The Vines, 'Get Free'



James Dean: living proof that smoking is cool. Er, hang on...

ELVIS: THAT'S THE WAY IT IS

(Denis Sanders, 1970)

By the late-'60s, most of the films bearing Elvis' name on the poster hardly had him in at all, which was obviously crap. Then this documentary about the King preparing for a run of shows in Las Vegas came out and everything was alright again, because he was funny and charismatic and funky as fuck.

Most rocking scene: That light-speed rehearsal version of 'Polk Salad Annie'.

If it was a record: Elvis. Duh!

MEAN STREETS

(Martin Scorsese, 1973)

Rock'n'roll seeps through every pore of *Mean Streets*. Charlie (Harvey Keitel) wakes up to The Ronettes, hangs out in bars playing the Stones and has a best friend in eternal loser Johnny (De Niro), who dresses like Pete Libertine and dances in the street to Motown. They may be would-be gangsters in Little Italy in the early-'70s, but the wit, attitude and wardrobe still fuel the New York bands of today.

Most rocking scene: Johnny's entrance into the bar with two hippy chicks from Greenwich Village, trousers around his ankles.

If it was a record: The Strokes, 'Is This It'

REPO MAN

(Alex Cox, 1984)

Any film with deadpan character actor Harry Dean Stanton in it is automatically ROCK. But when it also has vapourised policemen, flying cars, alien corpses, amphetamine abuse, mohicans, guns and Black Flag on the soundtrack it is ROCK SQUARED.

Most rocking scene: Emilio Estevez gets fired from his job and celebrates by moshing.

If it was a record: Some dumbo '80s hardcore, like The Circle Jerks.

PSYCHOMANIA

(Don Sharp, 1971)

With its surreal mishmash of motorbikes, the occult and Beryl Reid, *Psychomania* was one of the weirder British horror films to emerge from the early-'70s. The story revolves around a motorcycle gang (The Living Dead) who discover the secret of life after death, promptly all commit suicide, then re-appear with skull masks to cause chaos in the British countryside. Well? It could happen...

Most rocking scene: Tom, leader of the gang, coming back from the dead. He springs from the grave riding a motorbike.

If it was a record: The Hiss, 'Triumph'. Not only is the song inspired by the film, the band also appropriated The Living Dead's sunglasses and skull 'look' for the cover art.

ROCK'N'ROLL HIGH SCHOOL

(Allan Arkush/Joe Dante, 1979)

Originally conceived as a disco-themed B-movie by legendary low-budget producer Roger Corman, *Rock'N'Roll High School* is an inspired piss-take of '50s teen-trash dramas starring New York punk legends the Ramones as leaders of a riotous classroom mutiny. The late Dee Dee Ramone was such a crap actor that his five lines were cut to just one word: "pizza". Respect.

Most rocking scene: The climactic explosion, reducing the school to rubble.

If it was a record: Er, the Ramones, 'Rock'N'Roll High School'.

BADLANDS
(Terrence Malick, 1973)

Reclusive perfectionist Terrence Malick's sumptuous debut is an evergreen hymn to teenage fatalism which spawned countless copycat lovers-on-the-run thrillers, including most of Quentin Tarantino's *oeuvre*. Martin Sheen plays an impeccably polite but cold-blooded serial killer, loosely based on real-life Midwestern murderer Charles Starkweather, with Sissy Spacek as his besotted accomplice Holly.

Most rocking scene: The slaying of Holly's father (Warren Oates) which kicks off the deadly duo's killing spree.

If it was a record: Bruce Springsteen, 'Born To Run'

"No! Not ARE Weapons!": *The Rules Of Attraction*

THE RULES OF ATTRACTION
(Roger Avary, 2002)

Bret Easton Ellis, author of *American Psycho*, turned his nihilistic blowtorch prose on his own college days in *The Rules Of Attraction*. Fifteen years after the book was published, Roger Avary's film version is a savagely satirical snapshot of the '80s and the narcissistic, drug-damaged, bisexual fuck-ups who populate Ellis' hardcore universe.

Most rocking scene: A grisly suicide attempt set to Nilsson's soft-rock classic 'Without You'.

If it was a record: ARE Weapons, 'Hey World'

THE WILD ONE
(László Benedek, 1953)

Before James Dean, before Elvis Presley, before teenagers and rock'n'roll, there was Marlon Brando as Johnny Strabler in *The Wild One*. Brando's portrayal of the troubled leather-clad leader of the Black Rebels (yes, it's where BRMC took their name from) is rock'n'roll incarnate.

Most rocking scene: When one of the town elders asks Brando what he's rebelling against, Brando replies, "Whaddya got?"

If it was a record: It would be BRMC's debut, naturally.

BLACKBOARD JUNGLE
(Richard Brooks, 1955)

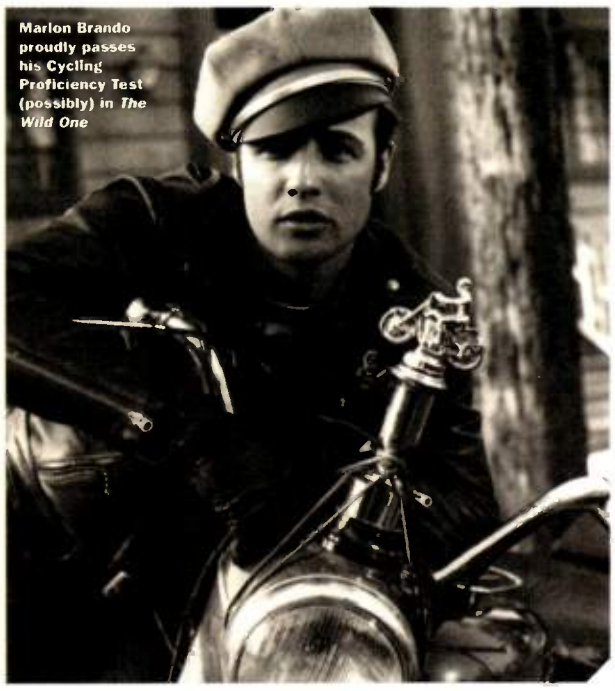
An even harder hitting representation of juvenile delinquency in the '50s than *Rebel Without A Cause* or *The Wild One*. American teenagers rioted in cinemas when they saw it, leading to *Blackboard Jungle* being banned across the country.

Most rocking scene: The confrontation between idealistic teacher Richard Dadier and gang leader Artie West: "I said bring your paper up here." "And I said 'What for?'"

If it was a record: The Jesus And Mary Chain, 'Psychocandy'

TRUE ROMANCE
(Tony Scott, 1993)

Like TV with the colour, contrast, volume and brightness turned on full, *True Romance* starts at full throttle and speeds up from there. With rampant drug abuse, lurid sex, constant melodrama and absurd excess the order of the day, it's the exact opposite of a night out with Coldplay. As if that wasn't enough, even Brad Pitt shows up, playing a pot-smoking loser.


Marlon Brando proudly passes his Cycling Proficiency Test (possibly) in *The Wild One*

PHOTOGRAPHY: MOVIESTORE/PAPICSELECT

24 HOUR PARTY PEOPLE
(Michael Winterbottom, 2002)

The story was legend, the bands monumental, but *24 Hour Party People* is still a movie about the most rock'n'roll building ever. The Hacienda was the womb of rave culture, and around these historic walls are played out the tragedies and triumphs of Factory Records – from Tony Wilson signing Joy Division's contract in his own blood, through the suicide of Ian Curtis and the phoenix rise of New Order, to the bank busting Jamaican drug larks of the Happy Mondays. It's the greatest story ever told that no-one can remember.

Here was a timely reminder that the art of septum-annihilating hedonism wasn't confined to that bloody Motley Crüe book: Madchester had its fair share of back-of-van blowjobs, onstage epileptic fits and Caribbean crack frenzies, not to mention a whole city off its gravy-chips on E.

There are glib moments – Steve Coogan's monologues are ludicrously Partridgian – but *24 Hour Party People* is a celebration of youth culture at its wildest, wonkiest and most wonderful. That sound is your melons being twisted clean off.

Most rocking scene: Shaun Ryder and Bez feeding poisoned bread to pigeons.

If it was a record: Happy Mondays, 'Pills'N'Thrills And Bellyaches'

An orderly queue forms as Bez and Shaun arrive at the Hac

Patricia Arquette goes quietly in *True Romance*

Most rocking scene: The face-off between Christopher Walken and Dennis Hopper. Say no more.

If it was a record: Andrew WK, 'I Get Wet'

SPARTACUS
(Stanley Kubrick, 1960)

This ode to rebellion, standing up for your rights and not ratting out your mates evokes the spirit of rock'n'roll even though everyone in it wears a toga. Sadly, this has so far only been recognised by '90s baggy chancers The Farm, who named their first album after it.

Most rocking scene: The none-more-stirring "I'm Spartacus!" bit.

If it was a record: Oasis, 'Live Forever'

MIDNIGHT COWBOY
(John Schlesinger, 1969)

Blond Texan cowboy Joe Buck (Jon Voight) arrives in New York to make his fortune as a stud to bored Manhattan socialites. "Hell, what do I got to stay around here for... I got places to go, right?" he blurts before clambering on the Greyhound bus toward sleazy hustler Ratso (Dustin Hoffman) and disaster. The soundtrack, featuring Nilsson's 'Everybody's Talkin'', only adds to the pathos.

Most rocking scene: The eye-popping Warhol party.

If it was a record: The Smiths, 'Hatful Of Hollow'

THE SEARCHERS
(John Ford, 1956)

A mythic epic which exposes the ingrained racism and sexism of the Old West without trying to excuse it. John Wayne plays an emotionally scarred frontiersman seeking revenge for a murderous Indian attack on his family, nursing a terrible plan to kill his abducted niece if she has been "defiled" by her captors.

Most rocking scene: Wayne's sarcastic refrain "That'll be the day" inspired Buddy Holly's first big hit.

If it was a record: Johnny Cash, 'Ring Of Fire'

TAXI DRIVER
(Martin Scorsese, 1976)

Can you get any more rock'n'roll than cabbies? When they're not breaking every speed limit going or watching people get fruity in their rear-view mirrors, they're insomniac ex-Marine vigilantes intent on protecting the honour of 13-year-old hookers (Jodie Foster). Well, Travis Bickle (Robert De Niro) was in this intense masterpiece about life on the edge in the inner city.

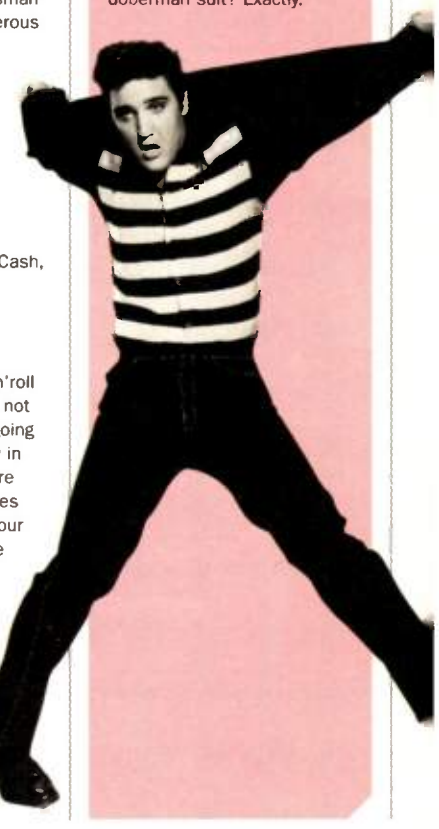
Most rocking scene: Bickle's legendary "YOU TALKIN' TO ME?" mirror confrontation.

If it was a record: Anything by Henry Rollins.

ELVIS IN THE MOVIES

Elvis films are fucking great. Gaudy, formulaic trash, they all look as though they were scripted by an army of bequiffed monkeys bashing away randomly at knackered typewriters. Reassuringly, the plots are always the same: Elv is a racing car driver/cowpoke/down-on-his-luck singer called something macho like Jeb Garrett, who overcomes insurmountable adversity and wins the heart of an initially frosty female lead by showing off his kung-fu moves. Then he does a little dance. Roll credits.

So what's their charm? Well, seeing the most famous singer of all time visibly zonked on prescription drugs is pretty cool, especially when he's starring in a movie that appears to have taken longer to write than it did to actually film. Sure, Elvis' 31 films were so popular – mostly among deranged kitsch-hounds or the sub-literate and mentally deficient – that he gave up making records for a while. But who cares when the world gained movies of the calibre of the heroically weird *Live A Little, Love A Little* (1968), in which The King trips out on acid and gets chased around by a man in an outsized – and frankly rather threadbare – doberman suit? Exactly.



Art-rock

Malcolm McDowell is forced to stay awake for the whole of the last Richard Ashcroft album in *A Clockwork Orange*

A CLOCKWORK ORANGE

(Stanley Kubrick, 1971)

Controversial, highly-styled and anti-establishment – though its soundtrack is made up of electronically-treated classical music, *A Clockwork Orange* couldn't be more rock'n'roll if it tried. Charting the errant progress of Alex and his ultraviolent 'droogs', the film is a riot of noise and colour. That it was banned in this country by its own director for the best part of 30 years only lent it an additional underworld cachet.

As such, bands have come back to this movie time and time again, albeit with varying degrees of success. Some have taken the clothes: punks The Addicts rocked the boiler suit and bowler hat uniform, David Bowie adapted the jumpsuits for his Ziggy Stardust stageclothes and both Madonna and Kylie have nicked its style for their stage shows. But where the film has been most influential has been in its language. From Moloko and Heaven 17 to Suede and The Fall, taking inspiration from, or talking some variation on author Anthony Burgess' Nadsat has been a way for groups to proclaim their identity – if you want to know us, then learn our language.

Above all, *A Clockwork Orange* is a modern film, and one of ideas. There's an implicit lesson for all rock music written in here: if you want something new, the ride may well be unsettling.

Most rocking scene: Alex has his eyelids clamped open. Malcolm McDowell nearly loses an eye.

If it was a record: Nirvana, 'Smells Like Teen Spirit'

The Man Who Fell To Earth: David Bowie prepares for his root canal treatment

PHOTOGRAPHY: MOVIESTOREALLSTARREX

THE MAN WHO FELL TO EARTH

(Nicolas Roeg, 1976)

By 1975, David Bowie had put a good distance between himself and reality and starring as Thomas Jerome Newton, an alien with unconventional genitals, took him further. Eerily beautiful but incomprehensible, the movie was like Bowie in many significant respects, and although he took more from the film than he gave (the cover art of 'Station To Station' and 'Low', specifically), it remains much more than an artist curio.

Most rocking scene: The bizarre alien sex scene.

If it was a record: New Order, 'Blue Monday'

BLUE VELVET

(David Lynch, 1986)

Suburbia? It's *weird*... Such is the story of this David Lynch film, anticipating a dark mood in America later articulated by Marilyn Manson (himself an actor in Lynch's *Lost Highway*) and the Columbine massacre. A happier rock'n'roll event – the comeback – is to be found in Dennis Hopper's portrayal of Frank Booth – part Jack Nicholson, part Slipknot.

Most rocking scene: Kyle MacLachlan trapped in the cupboard.

If it was a record: Big Black 'Jordan, Minnesota'

Blue Velvet: Dennis Hopper finds a failsafe way to cope with Isabella Rossellini's BO

UN CHIEN ANDALOU

(Louis Buñuel, 1929)

This is hardcore. Made by surrealists Salvador Dali and Louis Buñuel, *Un Chien Andalou* is still as shocking, thrilling and confusing as the rock'n'roll it predates. Shown before every gig on David Bowie's magisterial Station To Station tour, the Thin White Duke knew it was half an hour to showtime when he heard the audience gasp at the film's most notorious scene. The title also gave the Pixies' 'Debaser' a rollocking chorus: *"I am un chien! Andalusian!"*

Most rocking scene: When Buñuel slices a woman's eyeball open with a cut-throat razor. Groo!

If it was a record: Suicide, 'Frankie Teardrop'

VELVET GOLDMINE

(Todd Haynes, 1998)

All rock'n'roll is homosexual – or it certainly is in this film, which reimagines the rise of glam rock in early-'70s UK as a stardusted gay orgy. The critical abuse it got proved that there are two types of people in this world – those that are thrilled and affirmed by the sight of Christian Bale and Ewan McGregor having sex on a rooftop as a spaceship sweeps through the sky, and boring heterosexual gits.

Most rocking scene: When the teenage Arthur Stuart is watching a press conference on TV at which his hero Brian Slade announces his bisexuality and leaps up, yelling, "THAT IS ME! THAT IS ME!" as his parents look on, appalled.

If it was a record: T.Rex, 'Children Of The Revolution'

DEATH RACE 2000

(Paul Bartrel, 1975)

In the '70s they thought that by now we'd all be customising our fastest cars with enormous fender spikes and bonnet chainsaws and racing across America against Sylvester Stallone awarding ourselves points for every pedestrian and traffic cop we slaughter on the way. Instead we've got *What Not To Wear*, which is the same thing only with clothes.

Most rocking scene: The guy who pokes his head out of a manhole cover and – in hilarious *Carry On* style – gets it ripped off on a razor-sharp spike.

If it was a record: Motörhead, 'Ace Of Spades'

SUBWAY

(Luc Besson, 1985)

As totally '80s as Duran Duran and hair gel, Luc Besson's subterranean fantasy stars peroxide-topped ape-man Christopher Lambert as a renegade safe-cracker hiding out in the Parisian Metro system with Isabelle Adjani and an army of lowlife eccentrics. Pure comic-book whimsy, of course, but at least Besson's first choice of star – Sting – turned him down. Lucky escape.

Most rocking scene: Jean Reno's cameo as an impeccably cool jazz drummer. Hey, it was the '80s.

If it was a record: Vanessa Paradis, 'Joe Le Taxi'

Electroclash

DR STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB

(Stanley Kubrick, 1964)

You don't have to be in Radiohead to work out that Kubrick's moral lesson to the nuclear age is just as potent now as it was in the '60s. A beautiful and funny film.

Most rocking scene: The war room.

If it was a record: Radiohead, 'Sail To The Moon'

PARIS, TEXAS

(Wim Wenders, 1984)

Paris, Texas chiefly lives in the imagination by virtue of its music. The score's composer, ex Magic Band member Ry Cooder, here limited himself to parched guitar twangs and rustles. There was as little in the music as there was in the desert, an idea that appealed to everyone from U2 to Portishead.

Most rocking scene: Harry Dean Stanton emerges from the desert.

If it was a record: It is already...

VIDEODROME

(David Cronenberg, 1983)

Some films (like many on this list) have their edge appropriated by the mainstream. *Videodrome* does it the opposite way round, absorbing the most banal pop culture (VCRs, TV, Debbie Harry) and warping it into a nightmare of S&M body horror which still, 20 years on, has the power to disturb.

Most rocking scene: Max Renn (James Woods) grows a videotape-sized abdominal vagina.

If it was a record: Aphex Twin, 'Come To Daddy'

HEDWIG AND THE ANGRY INCH

(John Cameron Mitchell, 2001)

A rather literal take on glam-era sexuality as a Teutonic drag act has a botched sex change operation and ends up with a bare stub of a penis left. And cue the hits! An artful Bowie pastiche, but massively inaccurate, as his nude scenes in *The Man Who Fell To Earth* revealed Dame Dave to be hung like a blue whale.

Most rocking scene: Hedwig rocking a coffee shop with a hastily recruited crew of Korean women as a backing band.

If it was a record: David Bowie, 'The Rise & Fall Of Ziggy Stardust'

BLOWUP

(Michelangelo Antonioni, 1966)

A big influence on Britpop, despite the fact that it exposed the dark side of the '60s Swinging Laahndun myth. Smudge David Hemmings witnesses a murder, takes some pictures and wanders around a bit. Better than it sounds.

Most rock'n'roll scene: Jeff Beck smashing his guitar into bits.

If it was a record: The 22-20s, 'Such A Fool'

THE NIGHT PORTER

(Liliana Cavani, 1974)

Whenever you see a pop star in a pervy leather cap, braces and gloves (Hi Madonna! Hi Marilyn!), chances are they're paying homage to this slice of '70s decadence. Dirk Bogarde is an old Nazi hiding out in a hotel in Vienna and Charlotte Rampling is the woman he once tortured in a concentration camp. Together, they resume their fucked-up affair.

Most rocking scene: When a topless Charlotte Rampling entertains some Nazis in the aforementioned braces'n'cap ensemble.

If it was a record: Miss Kittin & The Hacker, 'Flexibility'

BARBARELLA

(Roger Vadim, 1968)

As far as sexist sci-fi-pseudo-art-porn flicks with ponderous subtexts about free love go, *Barbarella* is the leader in a field of one. Still, it's influential: Jane Fonda's *(pictured right)* zero gravity striptease inspired the video for Kylie's 'Put Yourself In My Place' and Duran Duran took their name from one of the characters.

Most rock'n'roll scene: The dolls with razorblade teeth are good.

If it was a record: Fischerspooner, 'Emerge'

PINK FLAMINGOS

(John Waters, 1972)

The cinematic equivalent of Slipknot playing a no-holds-barred show in Johnny Knoxville's back garden on National Gross Out Day, *Pink Flamingos* takes a cast of desperate would-be Warhol muses and puts them through the pre-*Jackass* mill, led by Divine, defending the title of 'The Most Disgusting Person Alive'. Illogical and intentionally disgusting, it sums up rock'n'roll's right to be stupid.

Most rocking scene: Transvestite Virginia snacking on what can only be described as dog shit. Steve-O, eat your heart out.

If it was a record: Peaches, 'Diddle My Skittle'

The cast of *Pink Flamingoes*: or what [illegible] might look like in 30 years' time

CABARET

(Bob Fosse, 1972)

The enduring stereotype of Berlin's decadent nightlife was partly formed by Bob Fosse's multiple Oscar-winner, the first musical ever to be awarded an X certificate. Adapted from Christopher Isherwood's journals of life in Sin City during Hitler's rise to power in the early-'30s, *Cabaret* is set in and around the Kit Kat Club, home to exiled American singer Sally Bowles (Liza Minnelli) and favourite haunt of fresh-faced Englishman Brian Roberts (Michael York). The film's love-triangle plot still underlines the striking contrast between the anything-goes hedonism of its bisexual protagonists ("divine decadence, darling!") with the fun-fearing, freedom-hating ethos of the rising Nazi regime.

Released just as glam rock peaked, *Cabaret* was adopted as a touchstone reference point by the glitter-dusted, bi-curious future-kids of the Ziggy Stardust generation. In the years that followed, partly due to the image fostered by this movie, Berlin became both a metaphorical and literal inspiration for Lou Reed, David Bowie, Iggy Pop and many more post-glam survivors. Listen to the latest wave of fashionably fucked-up, black-clad electroclash fetishists and the allure of Isherwood's semi-mythical Berlin is never too far away.

Most rocking scene: Sally and Brian's trip into the German hinterland is marred by the chilling spectacle of a blond youth singing 'Tomorrow Belongs To Me', a prediction of Nazi atrocities to come.

If it was a record: Felix Da Housecat, 'Silver Screen Shower Scene'

Liza Minnelli slips a few crafty yoga moves into *Cabaret*

HOMAGES

Pop videos 'inspired by' films

2Pac Featuring Dr Dre, 'California Love': ***Mad Max 2: The Road Warrior***
The Coral, 'Goodbye': ***The Wicker Man***
Kylie, 'Can't Get You Out Of My Head': ***The Handmaid's Tale***
Blur, 'To The End': ***Last Year At Marienbad***
Madonna, 'Material Girl': ***Gentlemen Prefer Blondes***
REM, 'Man On The Moon': ***Giant***
Green Day, 'Basket Case': ***One Flew Over The Cuckoo's Nest***
Robbie Williams, 'Millennium': ***You Only Live Twice***
Beastie Boys, 'Intergalactic': ***Godzilla Vs Bionic Monster***

Ja Rule Featuring Ashanti, 'Mesmerize': ***Grease***
Stereophonics, 'The Bartender And The Thief': ***Apocalypse Now***

Metal

Do ya feel lucky, cyberpunk? Keanu squares up to a baddie, *Matrix*-style

THE MATRIX
(Andy Wachowski/Larry Wachowski, 1999)

As a filmic phenomenon *The Matrix* was groundbreaking: the biggest box-office in Warner Bros' history (over $460m), the first DVD to sell one million units, four Oscars and a stunning visual signature that has been endlessly homaged, parodied and ripped off in all strands of the media. As a cultural phenomenon its importance is inestimable: youth culture nailed, hailed and vindicated, a 90-minute slab of high-octane, high concept action that presented a Year Zero for moviemaking.

The Matrix was a youth film that refused to patronise its audience – it managed to tick all the boxes of a genuine Hollywood blockbuster (love interest, explosions, bit with a helicopter) while referencing lofty academic work by the likes of Roland Barthes and epic post-modern theorist Jean Baudrillard, as well as signposting *Alice In Wonderland*, William Blake and William Gibson – whose *Neuromancer* trilogy launched cyberpunk, the technoheaded genre that spawned dozens of movies of which *The Matrix* was the first to truly succeed.

And behind the dumb accusations that the movie's distinctive style – lots of black, long coats, Marilyn Manson on the soundtrack – pandered to the Trenchcoat Mafia stylings of that year's Columbine massacre, *The Matrix* really did have something to say to the disenfranchised: its reality may have been complex and blurred but the themes of outsiderness, difference and misunderstood angst chimed around the world as an exoneration of loneliness and isolation. Even computer programmers became cool, for a brief spell.

In catching mainstream attention via the avant-garde, *The Matrix* is this film-going generation's 'OK Computer'; making this summer's two sequels 'Kid A' and 'Amneslac'. To be released just a few months apart, they're destined for a place beside *This Is Spinal Tap* and *Weekend At Bernie's* on the DVD shelf of every tourbus on the planet.

Most rocking scene: When the helicopter smashes into the skyscraper.
If it was a record: AC/DC, 'Back In Black'

FIGHT CLUB
(David Fincher, 1999)

On the surface, it's as brutal as Limp Bizkit. Probe beneath the surface of *Fight Club*, though, and you'll find a much more subtle film. Isolated by office work and modular furniture, the film's narrator goes in search of something 'real'. Ed Norton. Brad Pitt with his shirt off. Meat Loaf with breasts. Three sentences to recommend this film to anyone.
Most rocking scene: The first fight.
If it was a record: Anything by Ministry

JACKASS THE MOVIE
(Jeff Tremaine, 2002)

There's no plot, no explanation, no excuse, just two hours of screaming, swearing, wounding, nipple-biting, male nudity, wrestling, things going in and out of arses, puking, shooting, fainting and running away laughing. This is the absolute epitome of dumb-ass rock'n'roll.
Most rocking scene: Steve-O tightrope walking over alligators with bacon in his pants.
If it was a record: Iron Maiden, 'Run To The Hills'

THIS IS SPINAL TAP
(Rob Reiner, 1984)

Marty DiBergi's 'rockumentary' satirised the vanity of British touring musicians so skillfully, it is they who have paid *This Is Spinal Tap* its highest compliment – by remaining the film's most loyal audience. Not just funny, this offered a totally new perspective on the 15 preceding years of rock star pretension. "Too much fucking perspective," you might even say.
Most rocking scene: Nigel Tufnel explains why his amps go up to 11: "It's one louder."
If it was a record: Anything off Tap's 'Smell The Glove'

Jackass don't try this at your local zoo

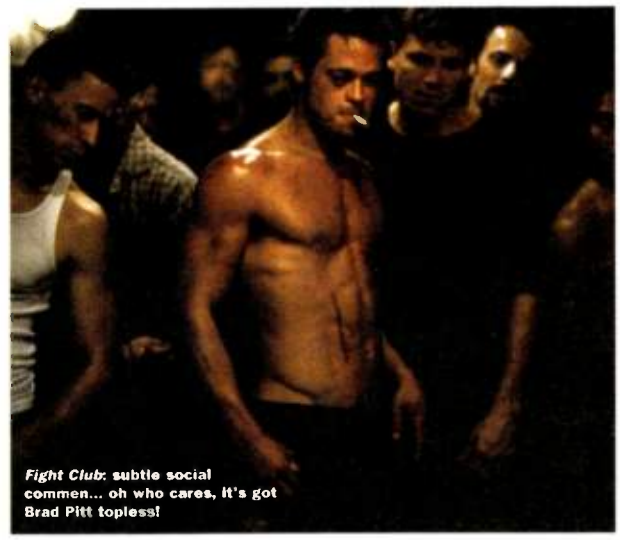
PHOTOGRAPHY: MOVIESTORE/ALLSTAR

THE DECLINE OF WESTERN CIVILISATION PART II: THE METAL YEARS
(Penelope Spheeris, 1988)

Seven years after her seminal documentary about LA's punk underground, Penelope Sheeris takes a hilarious return trip through Sunset Strip's glam-metal scene. *The Metal Years* gives Kiss, Aerosmith, Alice Cooper, Poison and more just enough rope to hang themselves in pure Spinal Tap fashion while still celebrating their dumb-fuck music.
Most rocking scene: In a prophetic pre-*Osbournes* moment, a seriously scrambled Ozzy makes a mess of his breakfast.
If it was a record: Poison, 'Every Rose Has Its Thorn'

MAD MAX 2: THE ROAD WARRIOR
(George Miller, 1981)

After this insane sequel to 1979's cool-but-conventional *Mad Max*, the phrase "post-apocalyptic" came to mean customised leather, dirt, studs, spiky hair and an obsession with gasoline. All of which was so rock'n'roll that it was instantly ripped off for Duran Duran's MTV-slaying 'Wild Boys' video and would persist as a rock look for most of the '80s, later being resurrected in the video for 2Pac's 'California Love'.
Most rocking scene: When the marauders attack a convoy and this one dude gets a sharpened boomerang in his face. Thwunk!


Fight Club: subtle social commen... oh who cares, it's got Brad Pitt topless!

If it was a record: Metallica, 'Kill 'Em All'

BATTLE ROYALE
(Kinji Fukasaku, 2000)

Schoolkids, eh? Always fiddling with their Gameboys and disrespecting you. Someone needs to round them all up, put them on an island and force them to fight to the death with guns, knives, crossbows and corkscrews, right? That's what happens, in extremely gory detail, in Japanese sci-fi cult flick *Battle Royale*.
Most rocking scene: When supply teacher Takeshi Kitano silences a rowdy child by throwing a knife at her head.
If it was a record: Atari Teenage Riot, 'Fuck All!'

THE TEXAS CHAIN SAW MASSACRE
(Tobe Hooper, 1974)

Road movies are traditionally a kind of enlightening journey. *The Texas Chain Saw Massacre* is a bit of a variation on that theme, choosing to replace the enlightenment with a family of chainsaw-wielding cannibals.
Most rocking scene: Enter Leatherface...
If it was a record: Slipknot, 'People = Shit'

NATURAL BORN KILLERS
(Oliver Stone, 1994)

Demented, hysterical... and that was just the Snoop Dogg song it inspired. *Natural Born Killers* attacks thorny questions about the way the media turns criminals into celebrities with the kind of subtlety that makes the air raids on Baghdad look like a cat burglary, as sitcom pastiches, grainy video footage and super-slick shoot 'em ups collide in shock and awe.
Most rocking scene: The prison riot makes *Oz* look like a book group.
If it was a record: Misfits, 'Legacy Of Brutality'

SEVEN
(David Fincher, 1995)

Seven was the first sample-culture serial killer flick – Kevin Spacey's killer devising ever more creative and terrible scenarios from his Biblical source material. Oh, and Chris Martin, avert your eyes – it's a bad end for Gwyneth.
Most rocking scene: Probably 'gluttony'. Eeeeeew.
If it was a record: The Boo Radleys, 'What's In The Box? (See Whatcha Got)', heh heh

THE EXORCIST
(William Friedkin, 1973)

The hippy dream was long dead but, while punk gestated, America's remaining longhairs got into Satanism. What made it rock was the puking, blistering, levitating little demon girl (Linda Blair) and the genuine sense of evil. People actually fainted in cinemas. Cool.
Most rocking scene: The bit with the crucifix masturbation and 270 degree head-turn.
If it was a record: Black Sabbath, 'Black Sabbath'

Psychedelia

Performance art: Mick Jagger freaks out a passing gangster

PERFORMANCE
(Donald Cammell/Nicolas Roeg, 1970)

As movies radiating the self-destructive spirit of rock'n'roll go, *Performance* remains one of the most toxic. Psychotic, cocksure gangster Chas (James Fox) rolls up at the Notting Hill crashpad of washed-up rock star Turner (Mick Jagger). Before long he's under Turner's narcotic spell: unwittingly munching magic mushrooms, embroiled in complex psychic warfare and indulging in sexual trysts with his host and an all-too-believable Anita Pallenberg.

Yet the line between truth and fiction in Nic Roeg's directorial debut constantly blurs. Fox went missing for a decade after making it in search of spiritual rejuvenation, while Jagger – who claimed to have based Turner on a blend of Brian Jones' narcissism and Keef's drug intake – simply seems to be playing himself at the height of his occult fascinations.

No wonder it became the favourite film of the burned-out Britpop set: at the height of his drug addiction, Brett Anderson watched it every single day.

Most rocking scene: Jagger howling 'Memo From Turner' in a room of stripping gangsters.
If it was a record: Death In Vegas, 'Scorpio Rising'

SHOOTING STARS

TEN GREAT PERFORMANCES FROM POP STARS IN MOVIES

1 Eminem in *8 Mile*
2 Courtney Love in *The People Vs Larry Flint*
3 Tupac Shakur in *Juice*
4 Madonna in *Desperately Seeking Susan*
5 Anthony Kiedis and Flea in *Point Break*

...AND FIVE TO FORGET

1 Damon Albarn in *Face*
2 Mariah Carey in *Glitter*
3 Spice Girls in *Spice World*
4 Will Smith in anything
5 Tricky in *The Fifth Element*

HEAD
(Bob Rafelson, 1968)

Few boy bands chuck their careers away with such panache as The Monkees did with this day-glo loonfest. *Head* made sure they would never be thought of a clean-cut teen popstrels again.
Most rocking scene: The band swimming with mermaids.
If it was a record: The soundtrack's *already* amazing.

THE WIZARD OF OZ
(Victor Fleming, 1939)

When The Flaming Lips decided to rip off this movie's vibe, they transformed themselves from an unlistenable band for older brothers into a bankable chart act. *The Wizard Of Oz* also launched the career of the whiskey-swigging, Valium-gulping, cocaine-snorting rock'n'roll monster that was Judy Garland.
Most rocking scene: The attack of the flying monkeys.
If it was a record: The Beatles, 'Sgt Pepper's Lonely Hearts Club Band'

2001: A SPACE ODYSSEY
(Stanley Kubrick, 1968)

Like a two-hour Mogwai song, Kubrick's visionary sci-fi stunner featuring murderous spaceships and mad monkeys does nothing very quietly for ages and then goes absolutely acid bastard mental at the end.
Most rocking scene: Astronaut Dave Bowman slips into a celestial wormhole which seems to take him on a ten-minute journey through the Super Furry Animals' heads.
If it was a record: Mogwai, 'Young Team'

THE TRIP
(Shamus Culhane, 1967)

Basically an 85-minute advert for the benefits of LSD use, and one of the few films to be banned on video in the UK.
Most rocking scene: Peter Fonda's whacked-out advertising exec being chased down Sunset Strip by hooded horsemen.
If it was a record: The Doors, 'The Crystal Ship'

Punk

RUDE BOY
(Jack Hazan/David Mingay, 1980)

Near-plotless docudrama about a fictional Clash roadie, only worth watching for some prime Clash live footage and the way that his supposedly right-on employers treat him like utter shit. Can Mick Jones act? No, he can't.
Most rocking scene: The Clash raging at an Anti-Nazi League benefit concert.
If it was a record: 'Cut The Crap', ie the worst Clash album.

CLERKS
(Kevin Smith, 1994)

Lo-fi grunge cinema par excellence, *Clerks* was shot in the convenience store where 24-year-old writer-director Kevin Smith worked. A fabulously foul-mouthed black comedy about the hopes, dreams and sexual neuroses of ultra-ironic Generation X kids stuck in dead-end McJobs.
Most rocking scene: The corpse-shagging final twist rocks.
If it was a record: Ween, 'Piss Up A Rope'

SID & NANCY
(Alex Cox, 1986)

A far greater punk film than Malcolm McLaren and Julien Temple's shambolic *The Great Rock'n'Roll Swindle*, *Sid & Nancy* plays out the squalor, claustrophobia, and ultimate tragedy of the Sex Pistols' mercurial career in affectionate, if brutal, detail. Gary Oldman plays Sid's role to perfection and Chloe Webb provides the perfect foil with a wonderfully clueless take on Nancy Spungen – and the movie also stars Courtney Love, a vision of beauty as the bizarre Gretchen.
Most rocking scene: The Johnny Rotten-enraging Resurrection Of Sid.
If it was a record: Sex Pistols, 'My Way'

BEYOND THE VALLEY OF THE DOLLS
(Russ Meyer, 1970)

Like the best rock'n'roll, breast-obsessed B-movie perv Meyer operates on the margins of good taste. Accordingly, this hilarious rockbiz exploitation pap has it all: lesbian sex orgies, Nazis, drugs and some really, *really* bad music.
Most rock'n'roll scene: Pop Svengali Ronnie 'Z-Man' Barzell is actually revealed to have been a woman all along.
If it was a record: The script reads like one of Peaches' more lurid lyrical outbursts.

IF....
(Lindsay Anderson, 1968)

If you've never fantasised about standing on the roof of your school with a machine gun and blasting everyone to kingdom come you've had an enviably happy childhood. The rest of us can get our jollies from this Marxist allegory of the class struggle set in an English public school, Malcolm McDowell's Mick Travis pushed towards rebellion by sadistic teachers and moronic prefects.
Most rocking scene: *That* final rebels/prefects face-off.
If it was a record: Primal Scream, 'Exterminator'

Malcolm McDowell plans another 'shock and awe' attack on Class 2D

THE WILD BUNCH
(Sam Peckinpah, 1969)

Peckinpah was to cinema what The Stooges were to rock. While everyone else was getting loved up and groovy, he loaded up on booze and coke and made films where hard men in dusty boots blasted the shit out of each other.
Most rocking scene: Ernest Borgnine's climactic Gatling gun freakout.
If it was a record: Neil Young, 'My My, Hey Hey (Out Of The Blue)'

Grunge

"Balls to the lot of you!"

THE BIG LEBOWSKI

(Joel Coen, 1998)

As the architects of some of the most arty mainstream movies of the last 20 years – or the most multiplex-friendly art flicks, depending on your point of view – the Coen brothers have indubitably made better films than *The Big Lebowski*. So why is this, rather than *Fargo* or *The Man Who Wasn't There*, most bands' tourbus vid of choice? Maybe because the freaky characters, endlessly quotable dialogue ("This is not 'Nam. This is bowling. There are rules") and twisty plot bears endless late-night rewatchings. And where else can you see Saddam Hussein working in a bowling alley? Or Flea from the Red Hot Chili Peppers playing a jackbooted German techno-pop nihilist? Or a hairnet-wearing pederast called Jesus licking a bowling ball?

Most rocking scene: John Goodman's embittered Vietnam vet smashing the Ferrari – "YOU SEE WHAT YOU GET WHEN YOU FUCK A STRANGER IN THE ASS?"

If it was a record: Funny, quirky and offbeat, yet in thrall to the past – why, the Coen brothers are the film equivalent of Pavement.

REQUIEM FOR A DREAM

(Darren Aronofsky, 2000)

The bleakest film ever not to feature Björk. The source of much of the morbid moroseness infecting the darker corners of rock in 2003: tranquiliser addiction, enforced prostitution and the loss of limb through drug abuse, it's all here, no punches pulled, as three lives unravel faster than a Jarvis Cocker solo gig.

Most rocking scene: The guy getting his arm amputated thanks to the rancid open veins caused by bad heroin.

If it was a record: Soundgarden, 'Black Hole Sun'

THE BREAKFAST CLUB

(John Hughes, 1985)

The best 'hate-your-stupid-teachers-find-solace-in-people-who-you-thought-were-your-enemies' movie of the '80s set brave new fashion trends for the next 15 years of rebellious guitar bands. Check grunge icon Judd Nelson's lumberjack shirt, combat pants and his character Bender's fuck-you attitude to detention-supervising teacher Vernon.

Most rocking scene: Vernon: "Questions?" Bender: "Yeah, I've got a question. Does Barry Manilow know that you raid his wardrobe?"

If it was a record: This film is so good, it made it OK to like the shit theme song 'Don't You (Forget About Me)' by Simple Minds.

KIDS

(Larry Clark, 1995)

Hugely controversial on release, *Kids* is a numbed, fashiony trawl through a day in the life of some nihilistic New York skate kids, from the deflowering of a 12-year-old to the rape of a girl who's just found out she's HIV-positive, taking in the vicious beating of a black man en route. Grim.

Most rocking scene: The party scene, in which a very young gang disturbingly watch and learn from the narcotic and sexual mayhem.

If it was a record: Eminem, 'The Marshall Mathers LP'

GUMMO

(Harmony Korine, 1997)

As funny as it's bleak, *Gummo* gets closer to the gritty, fuck-the-world-'cos-it-hates-me white trash phenomenon than any Kid Rock or *King Of The Hill* video. It also made unlikely stars of stoner rock gods Sleep with its evocative use of their 'Dragonaut' song, played as the film's two main characters go bike-riding among the filth and squalor of their Nashville trailer park home.

Most rocking scene: The cat-shooting bit at the beginning certainly polarises opinion.

If it was a record: Sleep, 'Dragonaut'

DAZED AND CONFUSED

(Richard Linklater, 1993)

Do you really think the Kings Of Leon would look like that if they hadn't watched this movie? Like all good drug movies, *Dazed* has no story, but does have tons of easy-on-the-eye cute hippy rock kids getting stoned, laid, drunk, beaten up and 'finding themselves' to music by Led Zep, Black Sabbath, Kiss and Steppenwolf.

Most rocking scene: When Wooderson (Matthew McConaughey) takes a toke on his joint, admires two young girls walking past and says, "That's what I love about college girls, man. Every year I get older and they stay the same age."

If it was a record: Kiss, 'Rock And Roll All Night'

No, it's not a Friday night out in London's trendy Hoxton – it's the cast of *The Breakfast Club*

MY OWN PRIVATE IDAHO

(Gus Van Sant, 1991)

Keanu Reeves and the late River Phoenix starring as two narcoleptic rent boys in a slacker version of *Henry V*? We'll buy that for a dollar.

Most rocking scene: Keanu and River's campfire-side shag is so good it's enough to bring out the bi-curious in Garry Bushell.

If it was a record: The Lemonheads, 'Big Gay Heart'

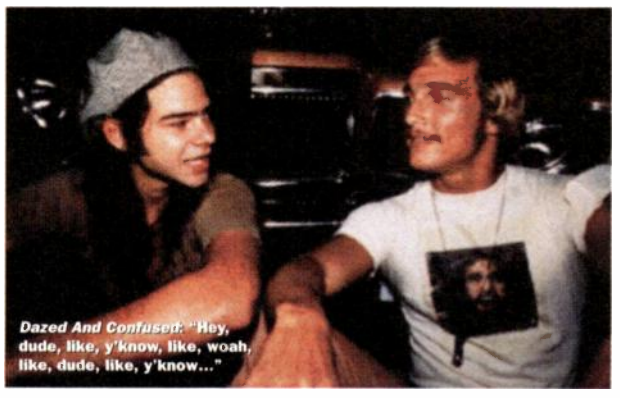
BUFFALO '66

(Vincent Gallo, 1998)

No-one ever said Vincent Gallo was modest, but having directed, written, starred in and composed the music for this wonderful no-budget movie, you can see the man has a point. A misfit right down to his ill-fitting thrift store clothes (pre-empting the new rock revolution by a good three years) Gallo plays Billy Brown, a small-town misfit trying to atone for his mis-spent youth. Christina Ricci turns up as the ultimate indie-siren; Gallo is so cool he could pass for The Strokes' manager.

Most rocking scene: The final scene in the topless bar, with a soundtrack by Yes (yes!).

If it was a record: The White Stripes, 'Hotel Yorba'



Dazed And Confused: "Hey, dude, like, y'know, like, woah, like, dude, like, y'know..."

SLACKER

(Richard Linklater, 1991)

An accidental screen monument to the grunge generation, *Slacker* bottled the zeitgeist of early-'90s America. Linklater's hand-held camera freewheels randomly between the arty drop-outs and druggy beatniks in the city of Austin, Texas, eavesdropping on crackpot conspiracy theories and oddball characters along the way. Not so much a film as an alternative lifestyle.

Most rocking scene: Madonna's pubic hair. In a jar. Yum yum.

If it was a record: Beck, 'Loser'

Techno

Aliens: out of this world

METROPOLIS

(Fritz Lang, 1927)

Fritz Lang's most famous film has been ripped off in videos like Madonna's 'Express Yourself', while scenes were dropped into Queen's 'Radio Ga Ga' promo. No wonder. Set in 2026 – and despite being over 75 years old – this dystopian tale is so visually stunning it makes *Star Wars* look like *Roobarb And Custard*.

Most rocking scene: The totally iconic bit with the massive clock that everyone knows.

If it was a record: Kraftwerk, 'Metropolis'

ALIENS

(James Cameron, 1986)

In which Ripley went *Rambo*. Bathed in strobe lights, drenched in sweat and being chased in a dirty vest around industrial corridors by slimey, monsters, *Aliens* was very much like a Saturday night down Ministry Of Sound.

Most rocking scene: Ripley straps herself into a massive robot shell to fight the queen alien.

If it was a record: Joey Beltram, 'Energy Flash'

BLADE RUNNER

(Ridley Scott, 1982)

Every single techno record on Earth was made within ten minutes of watching *Blade Runner*. Probably. They certainly want to make you feel as though you're chasing androids through a futuristic Tokyo technopocalypse with a big gun, anyway.

Most rocking scene: Daryl Hannah attempting to tear Harrison Ford's head off with her thighs. A trick she would also use, we hear, to crack walnuts.

If it was a record: Underworld, 'Born Slippy'

Hip-hop

8 MILE
(Curtis Hanson, 2002)
Forget the 'believe in yourself' shrink-o-babble and the 'emotional journey' from trailer park to white trash wonderboy, *8 Mile* is the most rocking rap movie ever for its honest depiction of Detroit's battle scene, the first time rappers have been allowed on screen without being cast as moody villains, low-life thugs or seven-foot kangaroos.
Most rocking scene: The final rap showdown, in which Eminem proves himself not so much the lyrical Jesse James as an F-18 with a microphone.
If it was a record: Irene Cara, 'Fame'

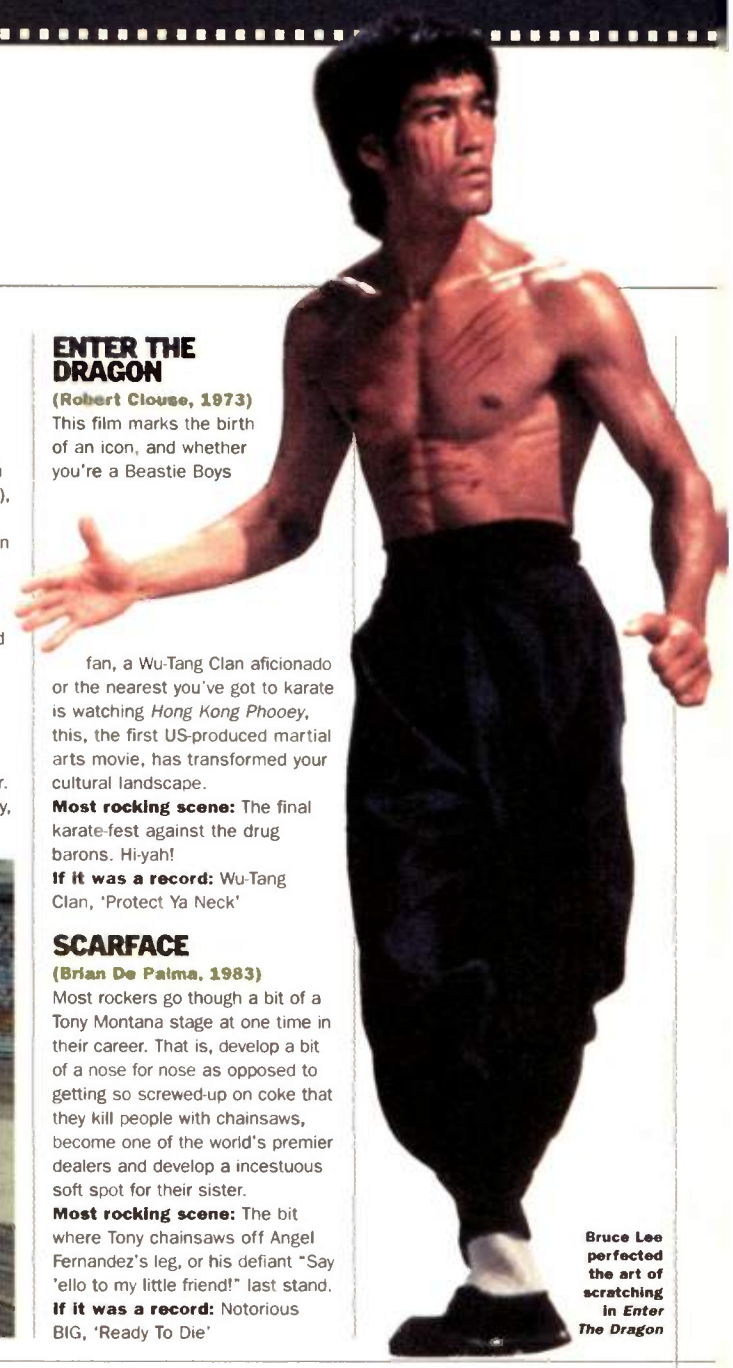
WILD STYLE
(Charles Ahearn, 1982)
A priceless social document of New York's emergent hip-hop scene, *Wild Style* features legendary scene-makers like Grandmaster Flash and Fab Five Freddy. Although Charlie Ahearn's funky-fresh drama is nominally about struggling graffiti artist Lee Quinones, it is far more notable today for its documentary-style footage of a future billion-dollar industry taking shape in the South Bronx.
Most rocking scene: Grandmaster Flash cooking up a turntable jam in his kitchen.
If it was a record: Grandmaster Flash & Melle Mel, 'White Lines (Don't Don't Do It)'

JUICE
(Ernest R Dickerson, 1992)
Tupac Shakur's film debut sees him star as Bishop, leader of a gang unhappy about not getting enough 'juice' (respect) on the street and eager to do something about it. The inevitable trail of street fights and final descent into disaster mount as he plans what he sees as a face-saving robbery. Gripping tale of thug life from one who lived it way too close to the edge.
Most rocking scene: Bishop getting inspired when he goes to the pictures to see James Cagney in *White Heat*. The only way is down.
If it was a record: 2Pac, 'Me Against The World'

DO THE RIGHT THING
(Spike Lee, 1989)
Not only did this feature the word 'nigger' more than any Tarantino or Scorsese production (excepting *The Age Of Innocence*), it was also the first film to give any sort of real picture of modern ghetto culture to middle-class European whites. John Turturro's "Get the fuck back to Africa" speech was also sampled by pretty much every rap album made in the early-'90s, most memorably on Ice Cube's 'Amerikkka's Most Wanted'.
Most rocking scene: The burning down of the pizza parlour.
If it was a record: Public Enemy, 'Fight The Power'

ENTER THE DRAGON
(Robert Clouse, 1973)
This film marks the birth of an icon, and whether you're a Beastie Boys fan, a Wu-Tang Clan aficionado or the nearest you've got to karate is watching *Hong Kong Phooey*, this, the first US-produced martial arts movie, has transformed your cultural landscape.
Most rocking scene: The final karate-fest against the drug barons. Hi-yah!
If it was a record: Wu-Tang Clan, 'Protect Ya Neck'

SCARFACE
(Brian De Palma, 1983)
Most rockers go though a bit of a Tony Montana stage at one time in their career. That is, develop a bit of a nose for nose as opposed to getting so screwed-up on coke that they kill people with chainsaws, become one of the world's premier dealers and develop a incestuous soft spot for their sister.
Most rocking scene: The bit where Tony chainsaws off Angel Fernandez's leg, or his defiant "Say 'ello to my little friend!" last stand.
If it was a record: Notorious BIG, 'Ready To Die'


Bruce Lee perfected the art of scratching in *Enter The Dragon*

THE WARRIORS
(Walter Hill, 1979)
Surprisingly campy treatment of '70s Big Apple gang violence, mainly because all the gangs dress in the most ridiculous uniforms: there is very little scary or threatening about a load of lads in dungarees on roller-skates, for example, although *The Warriors* did allegedly inspire acts of copycat violence – and Gorillaz's logo.
Most rocking scene: The showdown in Coney Island.
If it was a record: Michael Jackson, 'Bad'

Shirts were hard to come by in '70s Coney Island

New wave

BEAVIS AND BUTT-HEAD DO AMERICA
(Mike Judge & Yvette Kaplan, 1996)
By sitting on a couch watching MTV, lambasting anything remotely arty, female or gay and banging their heads moronically to metal and rap, Beavis and Butt-head set the tone for the entire nu-metal movement – the bastards.
Most rocking scene: At the White House, Beavis gets hopped up on pills, goes in search of "TP for my bunghole" and picks a fight with a portrait of Richard Nixon.
If it was a record: Liam Lynch, 'United States Of Whatever'

SOMETHING WILD
(Jonathan Demme, 1986)
After making his name with the superlative Talking Heads concert movie *Stop Making Sense*, Jonathan Demme reunited with Heads mainman David Byrne as his pan-global hip-hop soundtrack composer for this anarchic anti-yuppie fairy tale of New York. A straitlaced office drone (Jeff Daniels) is tempted away into petty crime and S&M sex by reckless temptress Lulu (Melanie Griffith).
Most rocking scene: The sudden arrival of Lulu's psychotic ex-husband, played by Ray Liotta.
If it was a record: Yeah Yeah Yeahs, 'Fever To Tell'

Coming soon to a cinema near you: *Spirituality: The Movie*

DRUGSTORE COWBOY
(Gus Van Sant, 1989)
Gus Van Sant made his name with this film about beautiful junkies holding up chemists to feed their habit. Set in the early-'70s, *Drugstore Cowboy* follows the aimless existence of Matt Dillon as the posse's ringleader, Bob; Kelly Lynch as his frustrated wife, and Rick (James LeGros) and his juvenile girlfriend, Nadine (an early turn by Heather Graham). *Drugstore Cowboy* is a lazy haze of heroin, dishy but desperate characters and an unashamed adoration of coolness for cool's sake. The soundtrack is as spot on ('Psychotic Reaction' by The Count Five, 'Put A Little Love In Your Heart' by Jackie DeShannon and 'The Israelites' by Desmond Dekker) as the gang are quirky. There's also a cameo by beat novelist hero William Burroughs as ageing addict Tom The Priest.

Drugstore Cowboy is one of those art films that's indie enough to be credible, but beautiful and witty enough to deserve the hype. Van Sant may have gone on to remake *Psycho* and launch Ben Affleck on an unsuspecting world, but *Drugstore Cowboy* absolves him.
Most rocking scene: A furious Kelly Lynch says to a strung-out Matt Dillon: "You won't fuck me and I always have to drive."
If it was a record: The Warlocks, 'Hurricane Heart Attack'

TOP SOUNDTRACKS

1 'The Girl Can't Help It' (1956)

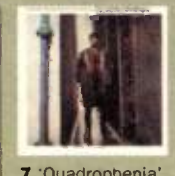
2 'Help!' (1965)

3 'Easy Rider' (1969)

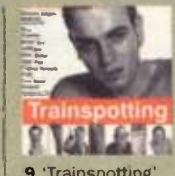
4 'Superfly' (1972)

5 'The Harder They Come' (1973)

6 'Saturday Night Fever' (1977)


7 'Quadrophenia' (1979)

8 'Purple Rain' (1984)



9 'Trainspotting' (1996)

10 'Natural Born Killers' (1994)

PHOTOGRAPHY: MOVIESTORE/ALLSTAR

Goth

"Mr Rabbit, we're ready for you in make-up..."

DONNIE DARKO
(Richard Kelly, 2001)

The sensational debut from 26-year-old writer-director Richard Kelly, *Donnie Darko* is a philosophical sci-fi thriller, psychological black comedy and surreal snapshot of teenage psychosis, all wrapped in the guise of a quirky retro comedy. In a distinctly David Lynchian suburbia circa 1988, dysfunctional anti-hero Donnie, played by indie film pin-up of the moment Jake Gyllenhaal, is a lost kid who could easily become a Kurt Cobain or Thom Yorke in the coming decade. Through eerie encounters with a sinister giant bunny called Frank, Donnie comes to believe he has the power of prophecy and can foresee the imminent end of the world.

Set to an authentically period alt.rock soundtrack, *Donnie Darko* makes wink-wink reference to '80s films like *Back To The Future*, *The Evil Dead* and *ET*. But Kelly's time-jumping, sense-blurring collage of personal memories and fractured flashbacks is neither pisstake nor homage but something far more ambitious and darkly beautiful, like a recent Radiohead album remixed into a waking dream. A strange, haunting and magnificent film.

Most rocking scene: Donnie's chilling encounter with Frank The Rabbit in an empty cinema. "Why are you wearing that stupid bunny suit?" he says. "Why are you wearing that stupid man suit?" Frank replies. "Take it off..."

If it was a record: Interpol, 'Turn On The Bright Lights'

The hair! The clothes! *The Lost Boys* pre-empt The Darkness by two decades

THE SEVENTH SEAL
(Ingmar Bergman, 1957)

Seeing as it's an existentialist meditation on the absence of God, this film isn't exactly a barrel of laughs. The point of Bergman's early masterpiece is the unforgettable imagery (a knight playing chess with Death, most famously), the bleakness of its vision and its intensity.

Most rocking scene: When the knight pours his heart out in confession to Death.

If it was a record: Joy Division, 'Atmosphere'

WINGS OF DESIRE
(Wim Wenders, 1987)

A celestial visual poem set in the skies above Cold War Berlin, this is Germany's most successful arthouse film ever. Filmed in ravishing monochrome, *Wings Of Desire* is symphonic in style but also shot through with the city's post-punk music scene.

Most rocking scene: Nick Cave And The Bad Seeds make an explosive live cameo.

If it was a record: Nick Cave And The Bad Seeds, 'The Mercy Seat'

SCORPIO RISING
(Kenneth Anger, 1964)

Homosexual motorbikin' libertines sniffing cocaine off the end of jewelled daggers under swastika flags. Fucking every available hole and losing your mind in the dark, unforgiving void of humanity. Grrr!

Most rocking scene: That cocaine off the dagger moment.

If it was a record: Mick Jagger's Moog soundtrack will suffice.

THE LOST BOYS
(Joel Schumacher, 1987)

Although responsible for shit like *The Crow*, it's still one of the best rock'n'roll teen films of the '80s. How cool is it to be flying through the air with spiky peroxide hair while listening to The Doors' 'People Are Strange', biting some really foxy girl's neck and having a big vampire house party to some heavy metal music with loads of jackhammer guitar solos? Being a vampire fucking RUUULLEZZZ!!!

Most rocking scene: The party where Kiefer Sutherland turns the square dude into a vampire.

If it was a record: The Cure, 'Kiss Me Kiss Me Kiss Me'

BRIGHTON ROCK
(John Boulting, 1947)

Set in a grisly underworld of razor gangs and grimy seaside slums, *Brighton Rock* was arguably the first British *film noir*. With the fires of hell licking at his feet, God-fearing psycho-teen anti-hero Pinky (Richard Attenborough) builds a South Coast criminal empire on the kind of coldly ruthless sadism that would give Guy Ritchie wet dreams.

Most rocking scene: The knife fight at Brighton Races.

If it was a record: Morrissey, 'Now My Heart Is Full'. It's his favourite film.

Reggae

THE HARDER THEY COME
(Perry Henzell, 1973)

Priceless evocation of what it takes to get on in the cut-throat Kingston reggae scene (guns and ganja, mostly) starring Jimmy Cliff as the would-be superstar hustling his way to the top with the inevitable disastrous results. Studio-engineering college was never like this.

Most rocking scene: Jimmy in the studio laying down the vocals for the title track. Makes Toerag Studios look like a state-of-the-art palace.

If it was a record: The soundtrack, obviously. It still sounds utterly untouchable.

THE GOOD, THE BAD AND THE UGLY
(Sergio Leone, 1966)

Three gunmen go looking for a stash of loot with the Civil War raging as a backdrop. Director Sergio Leone took the unusual step of directing the action to Ennio Morricone's already-commissioned, twangsome score in order to emphasise the taciturn nature of Clint Eastwood's Man With No Name.

Most rocking scene: The final showdown's balletic tension. Three men with three guns face off for the final clue to the loot's location. Who will aim at who, who'll shoot first, and who'll be left standing?

If it was a record: Eerie dub, produced, of course, by Lee 'Scratch' Perry.

The Good, The Bad And The Ugly: "I'll swap you this gun for your lovely hat, Clint"

With a piece in his hand
He takes on the man!
He makes women and the charts and is on top with both
JIMMY CLIFF
THE HARDER THEY COME
JANET BARTLEY · CARL BRADSHAW and the MAYTALS
IN COLOR

PHOTOGRAPHY: MOVIESTORE/ALLSTAR/MAGNUM

Pop

"Take 154? They're really working us like dogs, lads!"

A HARD DAY'S NIGHT
(Richard Lester, 1964)

The plot is simplistic, the acting terrible and the colours totally not colour, but this is still the best pop movie ever made. Put together in six weeks for just $500,000, *A Hard Day's Night* frightened the pants off fathers all around the world as they saw girls who "look just like my Claire" reduced to sobbing, wet-knickered, epileptic wrecks by four dudes with funny haircuts who played catchy pop songs. Admittedly, The Beatles' songs are one of the main reasons why this is so good, but it's also due to the fact that *A Hard Day's Night* was made in an age where members of groups were allowed to possess their own personalities, rather than owning ill-fitting ones pre-determined by the A&R guy.

Anyway, during the course of '36 Typical Hours In The Life Of A Fab Beatle' we discover that George is shy and nice, that Paul will fuck your sister while singing a song about how much you he loves you, that Ringo's all deadpan but actually supercool and that John is a sly charmer who's easily the hardest one. What more do you want?

Most rocking scene: The Beatles being chased down the street by a mob of screaming girls. Pop hysteria in a nutshell.

If it was a record: The Beatles, 'A Hard Day's Night', obviously

SOME LIKE IT HOT
(Billy Wilder, 1959)

If there's a more joyful film in existence, we'd like to see it. The dialogue's hilarious, the plot divine, and it stars Marilyn Monroe at her most incandescent. What makes it rock'n'roll is its freewheeling attitude to sexuality – Jack Lemmon and Tony Curtis spend the vast majority of it in drag.

Most rocking scene: When Jerry sees Marilyn Monroe and comments "That's just like Jell-O on springs... I tell you, it's a whole different sex!"

If it was a record: Blur, 'Girls & Boys'

GREASE
(Randal Kleiser, 1978)

"A-wella-wella-wella-OOH!" The ultimate mish-mash of *Happy Days*, *The Wild One* and *Ben Hur*, complete with John Travolta being curiously boastful that his car is *"automatic!"* Well done.

Most rocking scene: Olivia Newton John crushing out a fag and purring "tell me about it... *stuuuud*".

If it was a record: It is, and you own it.

WITHNAIL AND I
(Bruce Robinson, 1987)

Forget the fact that at this very moment in a student bar in Lampeter, a youth is bellowing "I demand to have some booze!", the sadness beneath the excess reflects the knowledge that the '60s dream is coming to an end.

Most rocking scene: Withnail, desperate for a drink, starts swigging lighter fluid.

If it was a record: The Libertines, 'Up The Bracket'

PRETTY IN PINK
(Howard Deutch, 1986)

A snapshot of the new wave mallrats of mid-America whose only way to express the frustration and anger of their painful adolescence was by cranking They Might Be Giants up to 11 and telling mom and dad to "Go SCREW yourselves!"

Most rocking scene: Any moment when Molly Ringwald is dancing to new wave music.

If it was a record: Avril Lavigne, 'Complicated'

TRAINSPOTTING
(Danny Boyle, 1996)

Less an exposé of life in skid row than a work of Britpop triumphalism as potent as '(What's The Story) Morning Glory?'.

Most rocking scene: The dive into the toilets for the methadone.

If it was a record: Suede, 'So Young'

THE VIRGIN SUICIDES
(Sofia Coppola, 1999)

This adaptation of Geoffrey Eugenides' teen suicide pact novel made the '70s look like a golden opium dream.

Most rocking scene: "You're not even old enough to know how hard life gets," a doctor tells one of the suicidal sisters. "Obviously, doctor," she says, "you've never been a 13-year-old girl."

If it was a record: Smashing Pumpkins, '1979'

TOP ROCK FOLLIES

The stars make films about how great they are

Roger Daltrey: chest great

Spice World (Spice Girls, 1997)

Moonwalker (Michael Jackson, 1988)

It Couldn't Happen Here (Pet Shop Boys, 1988)

Pink Floyd: The Wall (Pink Floyd, 1982)

Can't Stop The Music (The Village People, 1980)

Tommy (The Who, 1975)

Funk

SHAFT
(Gordon Parks, 1971)

Richard Roundtree plays "the black private dick that acts like a sex machine to all the chicks" in one of the first Hollywood movies to cast a black man as hero. A fairly cheapo thriller which nonetheless launched an entire genre, two sequels, a TV series, countless spoofs and even a recent Samuel L Jackson remake.

Most rocking scene: The movie's much-parodied opening scene. John Shaft establishes his cool, pimp-rolling through NYC to Isaac Hayes' wah-wah soundtrack. And then we realise he's a rozzer!

If it was a record: Ultra-bling crossover success, a sex symbol who's unafraid to mix it with the lawless – step up 50 Cent.

"What's so funny about my name, fool?"

Folk

THE WICKER MAN
(Robin Hardy, 1973)

Folk music got a whole lot scarier the day Edward Woodward got burnt by Christopher Lee's troupe of Morris dancing pagans in Summerisle. For the following decade the Glastonbury green fields were utterly deserted.

Most rocking scene: Britt Ekland's butt-naked fandango.

If the film was a record: The Coral, 'Shadows Fall'

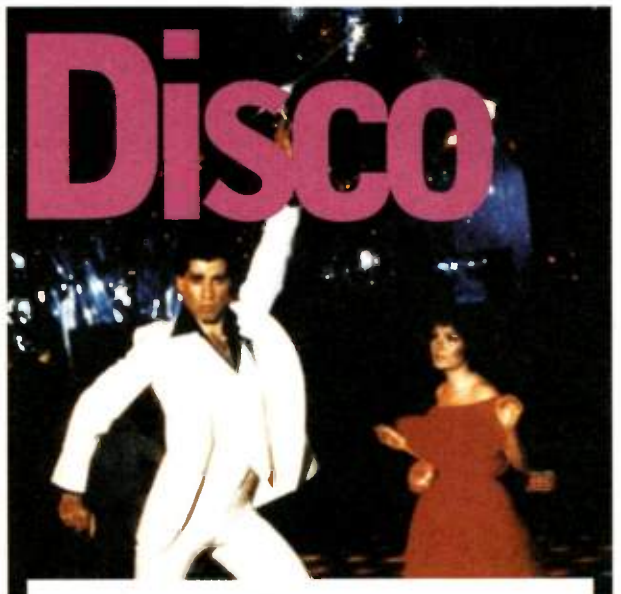
PAT GARRETT & BILLY THE KID
(Sam Peckinpah, 1973)

James Coburn's grizzled lawman tries to bring his former partner in crime, played by Kris Kristofferson, to justice. Rock'n'roll credentials boosted by the presence of Bob Dylan.

Most rocking scene: Veteran rodeo star Slim Pickens bites the dirt to the sound of Dylan's 'Knocking On Heaven's Door'.

If it was a record: Kings Of Leon, 'Ballad Of Hollis Brown'

Disco



SATURDAY NIGHT FEVER
(John Badham, 1977)

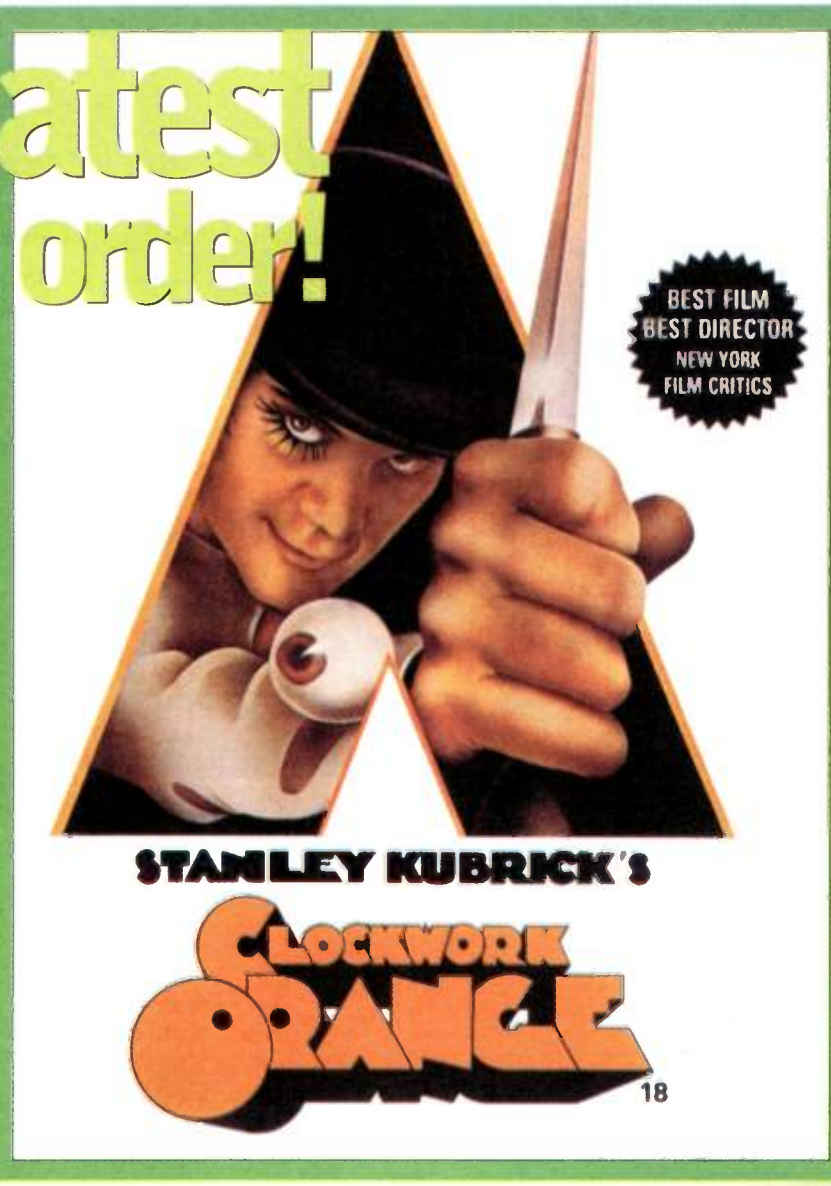
John Travolta's mixed up Italian-American kid lives for the dancefloor in this brilliant, ultra-realist coming-of-age tale.

Most rocking scene: John Travolta's white-suited solo turn, when the dancefloor clears in recognition of his skills. Still parodied to this day by TV sketch shows.

If it was a record: It's just got to be Madonna's 'Into The Groove'

NME's 100 greatest rock'n'roll films... in order!

1 A Clockwork Orange
2 Performance
3 The Matrix
4 24 Hour Party People
5 A Hard Day's Night
6 Donnie Darko
7 The Big Lebowski
8 Drugstore Cowboy
9 GoodFellas
10 Cabaret
11 This Is Spinal Tap
12 Jackass The Movie
13 Pulp Fiction
14 Apocalypse Now
15 Blade Runner
16 Withnail And I
17 Trainspotting
18 The Breakfast Club
19 The Lost Boys
20 Taxi Driver
21 2001: A Space Odyssey
22 The Godfather
23 Fight Club
24 8 Mile
25 My Own Private Idaho
26 Quadrophenia
27 Easy Rider
28 Natural Born Killers
29 True Romance
30 The Virgin Suicides
31 The Exorcist
32 Seven
33 The Wild Bunch
34 Mean Streets
35 Grease
36 Buffalo '66
37 Beavis And Butt-head Do America
38 Velvet Goldmine
39 If...
40 Dazed And Confused
41 Saturday Night Fever
42 Pretty In Pink
43 The Rules Of Attraction
44 Shaft
45 Enter The Dragon
46 Aliens
47 The Good, The Bad And The Ugly
48 Midnight Cowboy
49 Scarface
50 The Wizard Of Oz
51 Requiem For A Dream
52 Rebel Without A Cause
53 Blue Velvet
54 Repo Man
55 Some Like It Hot
56 The Wild One
57 Sid And Nancy
58 Paris, Texas
59 Hedwig And The Angry Inch
60 Videodrome
61 Pat Garrett & Billy The Kid
62 Gummo
63 Subway
64 Wings Of Desire
65 The Warriors
66 Head
67 The Decline Of Western Civilisation II: The Metal Years
68 The Man Who Fell To Earth
69 Rude Boy
70 Wild Style
71 Scorpio Rising
72 Badlands
73 Barbarella
74 Something Wild
75 Kids
76 Blowup
77 Elvis: That's The Way It Is
78 Blackboard Jungle
79 Psychomania
80 Rock'n'Roll High School
81 Juice
82 Mad Max 2: The Road Warrior
83 Slacker
84 The Trip
85 Clerks
86 Battle Royale
87 Brighton Rock
88 Texas Chainsaw Massacre
89 Beyond The Valley Of The Dolls
90 The Wicker Man
91 Death Race 2000
92 Do The Right Thing
93 Un Chien Andalou
94 Metropolis
95 Spartacus
96 Dr Strangelove Or: How I Learned To Stop Worrying And Love The Bomb
97 Pink Flamingos
98 The Searchers
99 The Night Porter
100 The Seventh Seal



'Ten movies that have rocked me out'

Singer/film-maker Liam Lynch tells us his top rock flicks

Pink Floyd: The Wall
"This blew my brain out."

American Pop
"The creation of the perfect star."

Rock'n'Roll High School
"The acting is awful and the Ramones' songs are perfect."

Yellow Submarine
"The biggest box of eye and ear candy ever."

Velvet Goldmine
"It is so well made. And the soundtrack is totally amazing."

Fast Times At Ridgemont High
"One of those movies that hit at the right time."

Tommy
"Duh! It's probably the most important rock film ever made."

True Stories
"If you like Talking Heads a little, this could make you love them."

The Rocky Horror Picture Show
"It's sci-fi, sexy, campy, rocking, weird and perfect."

The Pick Of Destiny
"Tenacious D and I are still making it – but it's going to be rocking."

WIN! NME's top ten most rockingest films ever!

Never seen *A Clockwork Orange*? Fancy watching *Donnie Darko* for the 568th time? Want to submerge yourself in cinematic rock'n'roll excellence? Well, thanks to our mates at Virgin Megastores, you can. We've got the ten greatest rock'n'roll films ever to give away on DVD (*Performance* on VHS). All you need to do is tell us who wrote the novel *A Clockwork Orange* and email your answer to *rockingfilms@nme.com* by 12 noon on May 6. Cut!

Virgin megastores

And the films that rocked your world

On *NME.COM* a couple of weeks ago, we asked: what's your most rocking movie of all time?

"***Fight Club***. Soap, blood and mayhem, what else do you need?"
Dziga Vertov, via email

"***Lord Of The Rings***. C'mon, they're all on weed, have cool pointy ears, how rock is that?"
Daws, via email

"***Easy Rider***. Leather jackets, acid trips – pure rock'n'roll!"
Nick Tatge, via email

"***Jackass The Movie*** is the most rock'n'roll film ever! Any film that shows five blokes electrocuting their bollocks with a muscle toning machine gets my vote!"
Jade Noble, via email

"***A Clockwork Orange***. It's real horrorshow and ultra-violent, where youth happily pisses in the face of the man."
A Clockwork Orange, via email

"***This Is Spinal Tap*** – because out of ten this one goes to 11."
Jane Richardson, via email

NME.COM DISCUSS YOUR FAVOURITE FILMS, RANT ABOUT OUR LIST AND REMINISCE ABOUT THE TIME 'JAWS' MADE YOU SPILL YOUR POPCORN AT NME.COM/ROCKINGFILMS

FISHY SPOONER

Is Darren Spooner, the mysterious singer in sleazy Doncaster club act Relaxed Muscle, actually Jarvis Cocker in disguise? (Hint: yes)

Text: Mark Beaumont

"Met before? I dunno. Have you ever been to Doncaster?"

There's something naggingly familiar about Darren Spooner – the middle-aged, karate-obsessed ex-club singer and frontman with Relaxed Muscle. Though he insists on being interviewed on the phone and uses a Dalek-style voice changer, there's something in his throwaway tone and lazy wit that makes us think of pointy fingers, corduroy and groaning. Perhaps *NME* stumbled into one of the northern working men's club gigs he played during his 20 years with his former band Heavy Cochrane, catching his famed rendition of 'Great Balls Of Fire' and golden oldies like 'The Old Rugged Cross' before the bingo. Or maybe there's something in the grimy electro brilliance of Relaxed Muscle's debut single 'The Heavy EP' – imagine Jarvis Cocker and an extremely evil and unwashed northern DJ pissing about in a burning synth shop – that's tugging on our memory plonker. Time to peel back the mask on 'The Sound Of Young Doncaster'...

***NME*: How did Relaxed Muscle come to be?**

Darren: "It started when I met Jason *(Buckle, Relaxed Muscle's electronic impresario)* really. There was an unfortunate period of my life, things kind of got a bit out of control, like. I stopped working with Heavy Cochrane, I began drinking quite heavily, I was working doing long-distance lorry driving. As a result of that my marriage broke up and then the drinking really got hold and I was low, ended up being a bit stupid. As I had no work any more I started nicking things and I wasn't very good at it and got caught. I was ordered to do some community service. My self-respect was low, but that was how I met Jason. He was on a Restart scheme and we were working in one of the parks in Doncaster, re-bedding the flowerbeds. He said he was into music and I said I'd been involved in it, so he says, 'Why don't you come round to my house and we'll have a go at doing something?'"

How were the early gigs?

Darren: "We did some stuff up north. I used some of my contacts from the club days and got us on, but that didn't really work out because we decided to just blast out whatever came out of us. It was scary, what we'd come up with. Well, pardon me language, I thought, 'Fuckin' 'ell!' I'd had years of playing other people's songs while people are eating a pie'n'pea supper or whatever, I thought we'd play our own material and tell it like it is and see what happens. And what happened was we basically got blacklisted by the entertainment secretaries of the local club scene. They said we weren't suitable."

Your single sounds uncannily like a major pop star having a mid-life crisis and buying lots of young people's bleepy electronic boxes. How have you managed that?

Darren: "Oh, that side of it, that's Jason's area. I was surprised when Jason took me round to his house. I thought he was taking the piss because there weren't any actual instruments there, just computers. But he played me these bits of music he'd done and went, 'Do you think you could do anything over the top of that?' and I went, 'Well, I'll give it a go.'"

Thumping death disco track 'The Heavy' concerns a boozy night out on t'town, while 'Rod Of Iron' contains the line *"I rule my woman with a rod of iron"*. Is that a strong whiff of Eau De Caveman we can smell?

Darren: "People have said to me, 'That's a bit un-PC', but I don't care. The rod of iron isn't beating your wife, I was trying to be a bit blue. The rod of iron is referring to... well, y'know... to... to your penis really."

There've been rumours of a shadowy backroom Svengali behind Relaxed Muscle.

Darren: "I wish there were. It'd be handy if there were someone there handing out lots of cash. But to be honest I prefer doing it that way, doing it yourself, even if you have to cut corners, nobody can try and stick their oar in and make you do it their way. And that's very important for both me and Jason, especially for me, after doing the clubs for so long and having to do stuff that people like, it's nice to be able to please yourself."

Monkeys: good or bad?

Darren: "Good, generally speaking, except for those howler monkeys that you get in Costa Rica, they can be quite vicious."

Michael Jackson: visionary or menace?

Darren: "Oh, he's crackers."

Wardrobes: hang your clothes in or hide in and watch girls?

Darren: "Hang your clothes in. What kind of pervert would sit in a wardrobe and watch girls?"

Gorillaz: art or arse?

Darren: "I only heard one song by them and I thought it were terrible."

So you're definitely not a fan of pop stars hiding behind cartoonish personas in order to rejuvenate their flagging careers?

Darren: "No, it's a bit stupid, in't it?"

Do you see yourselves, in ten years' time, headlining Glastonbury?

Darren: "Jason's told me about this 'Glastonbury'. I would say this band isn't really about that. We don't see ourselves becoming global superstars. If I were to be driving around here in a stretch limo, people'd kick me head in and nick the wheels off the car. A bit of extra beer money would help, though."

Pop stardom's over-rated anyway, apparently.

Darren: "They all seem a bit simple to me. When you see them on telly they never have much to say."

"What kind of pervert would sit in a wardrobe and watch girls?"
Darren Spooner

NME.COM/AUDIO LISTEN TO RELAXED MUSCLE'S 'ROD OF IRON' ONLINE NOW. VOICE SOUND FAMILIAR?

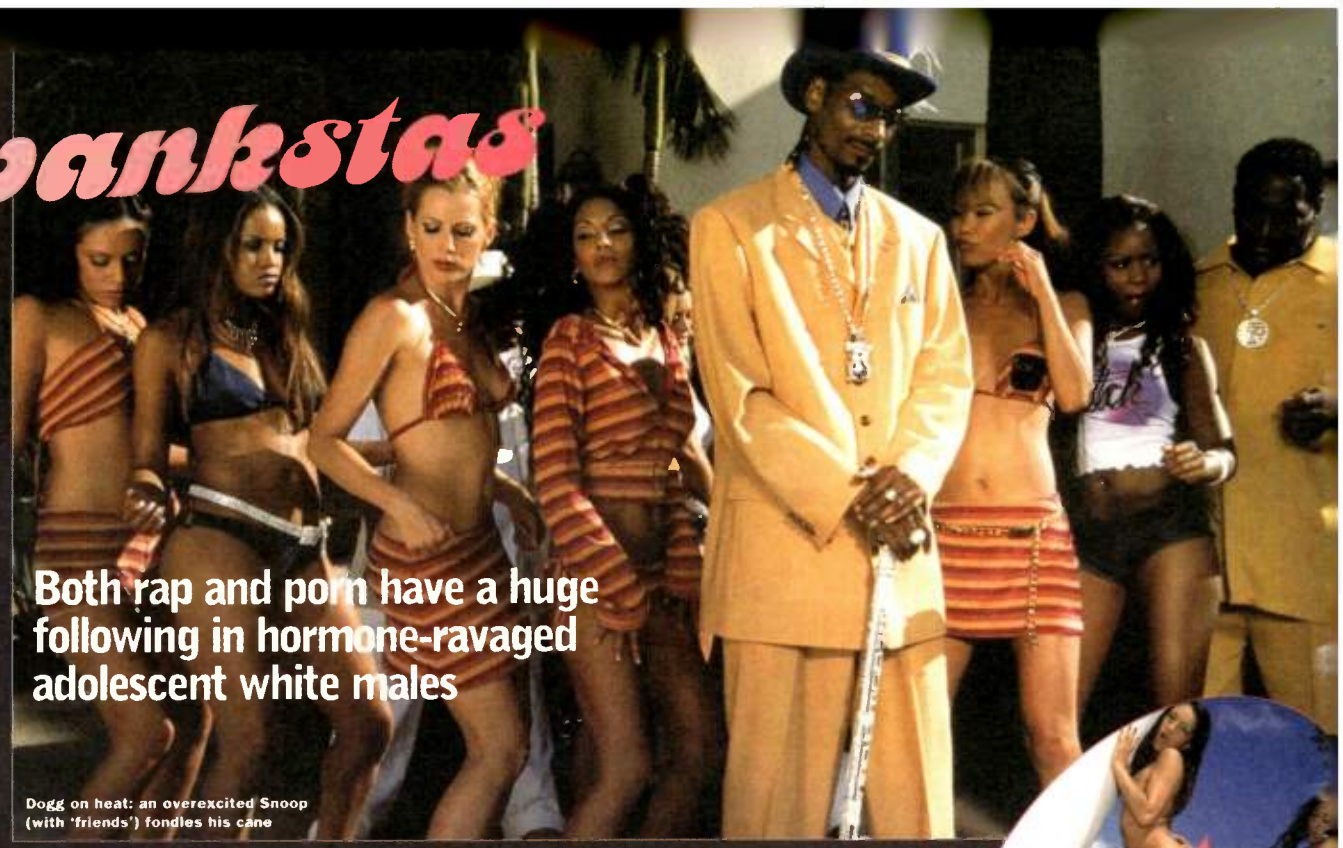
ILLUSTRATION: MARC JONES

RAP MEETS PORN

Original wankstas

Cumming soon to a screen near you: the rap megastars turning their talents to a more, er, physical art form

Text: Peter Cashmore



Both rap and porn have a huge following in hormone-ravaged adolescent white males

Dogg on heat: an overexcited Snoop (with 'friends') fondles his cane

So you're a successful rap star. You've had the hit records, bought the fine wheels and the fancy mansion – what do you do next? You expand. You either start beavering away inside the record industry, trying to get all your mates signed up, or you branch out into other areas within popular culture: fashion (like Puffy, Jay-Z and LL Cool J), cinema (Ice Cube, Puffy again, DMX), literature (Ice T, Chuck D) and pornography.

What? Did we just say porn? We certainly did, because Eminem's recent employment of hardcore star Gina Lynn for his 'Superman' video is just the tip of the porn-rap crossover iceberg. This week sees the release of *Doggystyle 2*, the second fruit of Snoop Dogg's sideline career as a porn producer. The follow-up to the massive-selling *Doggystyle*, the film is an intriguing mix of LA hip-hop yard party, with performances from several notable West Coast artists, and hardcore fuckfest. However unenticing this might sound, the first *Doggystyle*, despite rather ropey music, not to mention the quality of the other 'performers', sold a huge amount.

It's boney Em

So now we see the likes of Ice T (*Pimpin' 101*), Mystikal (*Liquid City*) and Digital Underground (*Sex And The Studio, Gettin' Scully**) getting into porn production. They'll all, however, struggle to be as prolific as one-time NWA member DJ Yella, who's produced such fine porn oeuvres as *Junk In Da Trunk* and *Backseat Confessions*.

Rap and porn have a lot in common. Both are multi-billion dollar industries, both are hounded by America's religious right, face constant struggles against censorship, and, crucially, both have a huge following in hormone-ravaged adolescent white males. It is this last point that explains why the two genres are interbreeding so profitably... although it hasn't always been plain sailing. Consider Son Doobie, lead rapper of Cypress Hill associates Funkdoobiest. He was one of the first rap stars to turn his hand to porn performance, and if you were one of the few people to see *Son Doobie: Porno King* you'd know that he didn't give a great account of himself. He has recently been joined by female rapper Chaos who, in *Liquid City*, performs a song, then heads offstage and onto the business end of a certain John E Depth. And, to prove it isn't all one-way traffic, top porn starlets India and Midori (who is, fact fans, sister of '80s soul diva, Jody Watley) are both aspiring rappers, India dropping her debut later this year.

So it is that porn inches closer to the mainstream, rap gets to hang around with lots of naughty women, and you, John Q Citizen, get to hear some decent tunes while you twang off. Everyone's a winner! Let's wank, yo!

*Scully: a hip-hop term for something very rude that we know no *NME* reader would ever do.

From *Doggystyle 2*: taking it up the... sorry, mum)

NME.COM/VIDEO WATCH A SCENE FROM SNOOP'S PORN FLICK ONLINE NOW! REALLY!

PHOTOGRAPHY: TOM DUNKLEY

VIRGIN LOVES

Blur
Think Tank

CD ALBUM £11.99*
OUT 5 MAY

Blur's first studio album in 4 years mixes a myriad of musical styles into their usual blend of melodic, edgy pop. Includes the stunning single Out Of Time and the Fatboy Slim produced Crazy Beat.

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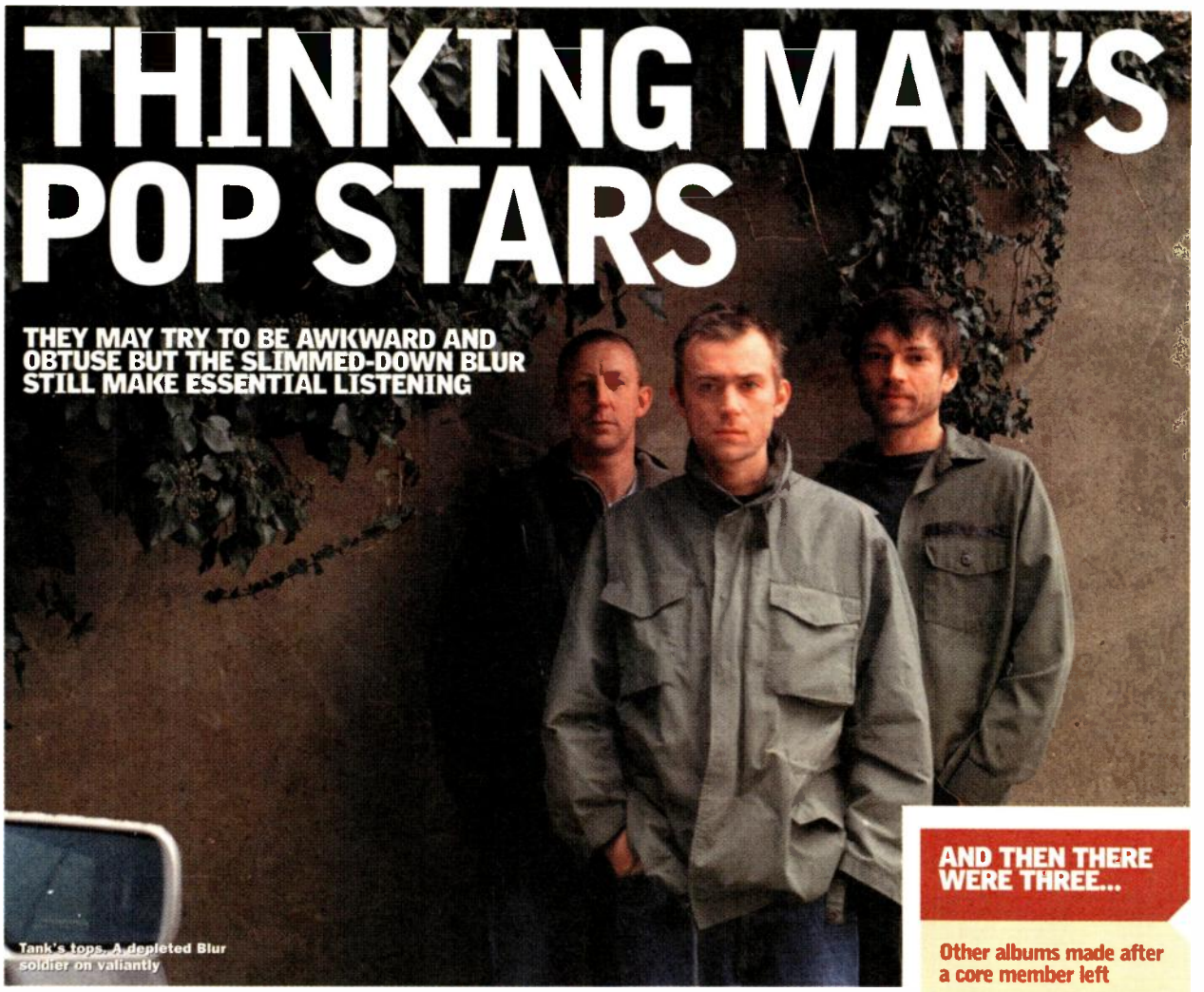
THINKING MAN'S POP STARS

THEY MAY TRY TO BE AWKWARD AND OBTUSE BUT THE SLIMMED-DOWN BLUR STILL MAKE ESSENTIAL LISTENING



Tank's tops. A depleted Blur soldier on valiantly

BLUR
Think Tank
(PARLOPHONE)

Due to some weird accident of timing, we're currently getting a masterclass on how – and how not – to sustain a career in pop. Jarvis is back under new (dis)guise Relaxed Muscle, Radiohead return with an album that disappointingly occupies the same musical space as the last two, Oasis bestride the world like an arthritic Colossus... And then there's Blur.

They've always known the value of keeping one step ahead, of having a new 'concept' for each record, which has always made them objects of suspicion to the rock authenticity police. This time, however, change has been forced on them by the departure of Graham Coxon, and the 'concept' is not Damon's daughter (as Justine Frischmann once tartly claimed it would be – actually, maybe that was Gorillaz) but Africa and anti-stardom.

Now that Gorillaz have sold millions of records without Damon even having to show his face, Blur claim to be disdainful of the pop process, of presenting themselves as personalities. This makes sense when contrasted with inescapable pop trasherati like Victoria Beckham, and the fact that Blur are no longer the fresh-faced sex symbols of yore. But it's really no different from attitudes of snooty '70s prog rockers, who thought the normal pop modes of communication (being on *Top Of The Pops*, releasing singles) were somehow beneath them. So 'Out Of Time', their most touching single for ages, has a video Blur don't even appear in, two gorgeous ballads are given the dismissive titles 'Good Song' and 'Sweet Song' and the album opens with 'Ambulance', which on first listen sounds like something from David Bowie's dreadful 'Heathen'. "We could have made a pop album," Blur seem to be saying, "but that would have been too easy."

Sigh. But despite Damon removing two "potential radio smashes" from 'Think Tank' because they "didn't fit in" (because he was saving them for Gorillaz, more like), it's still accessible and enjoyable despite, you often feel, the intentions of its creators. While 'Jets' is toe-curling free-jazz toss and the Norman Cook-assisted 'Crazy Beat' sounds like four old yobs making an exhibition of themselves in a disco, Norm's other track 'Gene By Gene' is an effortless pop gem (with a title which probably doesn't refer to Liam Gallagher's youngest child). Then there's the summery, Arabian side of the album, with 'Caravan' and 'On The Way To The Club' both luxuriating in the kind of grace and mystery which dissolves cynicism on impact.

Blur's 'and this is me' moment is the closing 'Battery In Your Leg', the only song still featuring Graham Coxon ('Blur featuring Graham Coxon' – how R&B). *"I've got nothing to rely on/I've broken every bone"*, sings Damon frailly, as Graham chimes out the saddest guitar riff ever, so loud it obliterates the singing. It's a hugely apt and moving epitaph.

God knows what will happen next – there's certainly no sense of urgency and ambition in Blur themselves. Yet against the odds, 'Think Tank' is a success, a record which might not mean much to Strokes fans but which shows Blur's creative spark is undimmed even while their stomach for the pop fight fades. After all this time, they still demand to be heard.

Alex Needham **8**

AND THEN THERE WERE THREE...

Other albums made after a core member left

THE VELVET UNDERGROUND

The Velvet Underground (1969)

After John Cale could stand no more of Lou Reed and finally flounced out, the band made this masterpiece, a darkly delicate album featuring Lou's immortal 'Pale Blue Eyes'.

REM

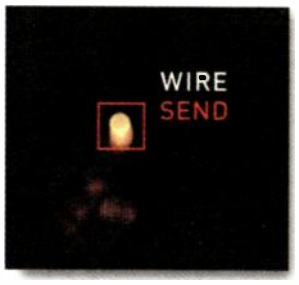
Up (1998)

Drummer Bill Berry called it a day, REM responded with a machine-driven, sprawling, somewhat incoherent album that nevertheless contained the odd classic moment, like Beach Boys homage 'At My Most Beautiful'.

THE DOORS

Other Voices (1971)

A little thing like their singer drowning in a bathtub wasn't going to stop The Doors from making records – but it should have, as this call-Trades-Descriptions atrocity attests.



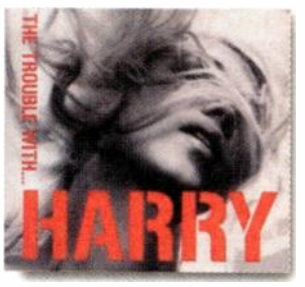
WIRE
Send (PINK FLAG)

Aging art-punks spark new fuse

Back in 1977, Wire were pilloried for looking more like geography teachers than punk rockers, but a generation on from their spiky art-wave debut 'Pink Flag' – later shamelessly ransacked by Blur and Elastica – this London quartet demonstrate their endurance.

According to frontman Colin Newman, Wire is "a creature of whatever time it is conducted in" – so, after a decade away, 'Send' acknowledges that rock rules anew. It sounds less futuristic than retro-futurist: its chrome-clean exterior dirtied by grimy distortion. But this industrial noise is about celebration, not alienation – and it shimmers with Wire's alien logic: *"We are the audience"*, testifies Newman, on 'Being Watched', *"and you are the star"*.

Louis Pattison **7**



HARRY
The Trouble With... (TELSTAR)

It's grand theft audio from Rock Chick inc

Where to start? The trouble with Harry, principally, is that she's a prime example of how futile it is trying to manufacture a career. This is corporate committee thinking in audio, with a loud and predictable line in trite power chords, appropriated rebellion and some lingerie thrown in. Lest you be in any doubt as to her raw, anti-social power, one of these punk-lite dirges is called 'Heroin'.

Best thing about it? She's stolen from the right places. Worst thing? It's fucking boring and an insult to the intelligence. Harry's a posture looking for an album.

Tim Wild **2**

PELICAN
Pelican (HYDRA HEAD)

1ST REVIEW

Cave In's friends' seismic debut

As befits a band whose sleevenotes contain a discourse on why having your ears battered at shows is such fun, red-eyed Chicago quartet Pelican sound like a 20-tonne Mogwai soundtracking the collapse of a dwarf star. In slow motion. With lead deep sea diver's boots on.

The four instrumental tracks here stretch out for almost half an hour of suffocatingly dense ambient-stoner-drone-metal, which never really manages to go anywhere but marshalls a mighty racket while it meanders. And, like the white-noise ear-ringing you get the day after a gig, 'Pelican' may not be good for your long-term health prospects, but it sure is exhilarating.

Pat Long **8**

MAXIMILIAN HECKER
Rose (KITTY YO)

Strange German bloke's moody, enveloping second LP

In the first three minutes, a lovelorn Hecker bemoans how he's spent seven days without a glance from Kate Moss. But if the former busker has something of the stalker about him, he's not one of those men who have bad fringes and still live with their mum. 'Rose', Hecker's second LP, is as beautiful and barbed as the flower itself and proves that sinister can also be suave and beautiful.

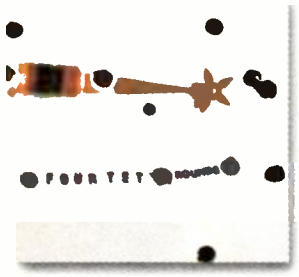
While his sexless Germanic vocals threaten to get smothered in drippy melancholy, he's wise enough to ease off with the string quartets as things progress, transmuting his snail pace into the kind of pin-drop quiet electro Fischerspooner would make after a pint of heroin. Lovely.

Dan Martin **8**

TET SOUNDS

POST-ROCK GEEK MAKES ESSENTIAL, INNOVATIVE AND FRIENDLY THIRD ALBUM

FOUR TET
Rounds
(DOMINO)



Among 'experimental' musicians, Kieran Hebden is a rarity, in that his music is colourful and warm. Sure, this 25-year-old computer science graduate is cerebral, but with his post-rock band, Fridge, and solo as Four Tet, Hebden has consistently produced clever tunes brim full of humanity.

And never more so than on 'Rounds'. With his sister on hand to tell him when he was getting "too geeky", Hebden set out to make the third Four Tet album both innovative and friendly. The results are extraordinary.

It is, in its 'folktronica' way, as weird as anything Squarepusher has done. *NME* would love to say only the dimmest Stereophonics fan will find it frightening, but we'd be lying. Nonetheless, 'Rounds' has melodies to spare. It bristles with a bright, funky energy. Or it moves with all the stately grace and gravitas of, say, Radiohead. Few records sound this now, this timeless, this heartfelt, this side of Björk at her best.

A lot of electronica producers talk up their fascination with R&B, but few integrate those Timbaland jerks'n'jolts as well as Hebden does on opener 'Hands'. Second track, 'She Moves She', boasts a meaty hip-hop beat that would wow Jay-Z. Although the bursts of Mego-like digital noise might do his head in a bit.

This sets the tone: Hebden creating a sassy chassis for some seriously whacked-out musical ideas that – no matter how mad it gets – are never allowed to disappear up their own arse. See the mournful, hyper-speed duelling banjos on 'Spirit Fingers'. While more straightforward tracks, like 'As Serious As Your Life' (which wouldn't sound out of place on DJ Shadow's 'Endtroducing...'), are pulled off with real elan.

Elsewhere, there are moments of deep emotion. They say only love can break your heart, but 'My Angel Rocks Back And Forth' (an asthmatic harp-led ballad) will certainly make it ache like hell. As will the sad Chinese jazz of 'And They All Look Broken Hearted'.

'Rounds', then, is soul music full of remarkable sonic ideas. "I like a sense of melancholy and I like pop music," says Hebden. 'Rounds' expands our understanding of both. Essential.

Tony Naylor **9**

FOUR TET FANDANGOS

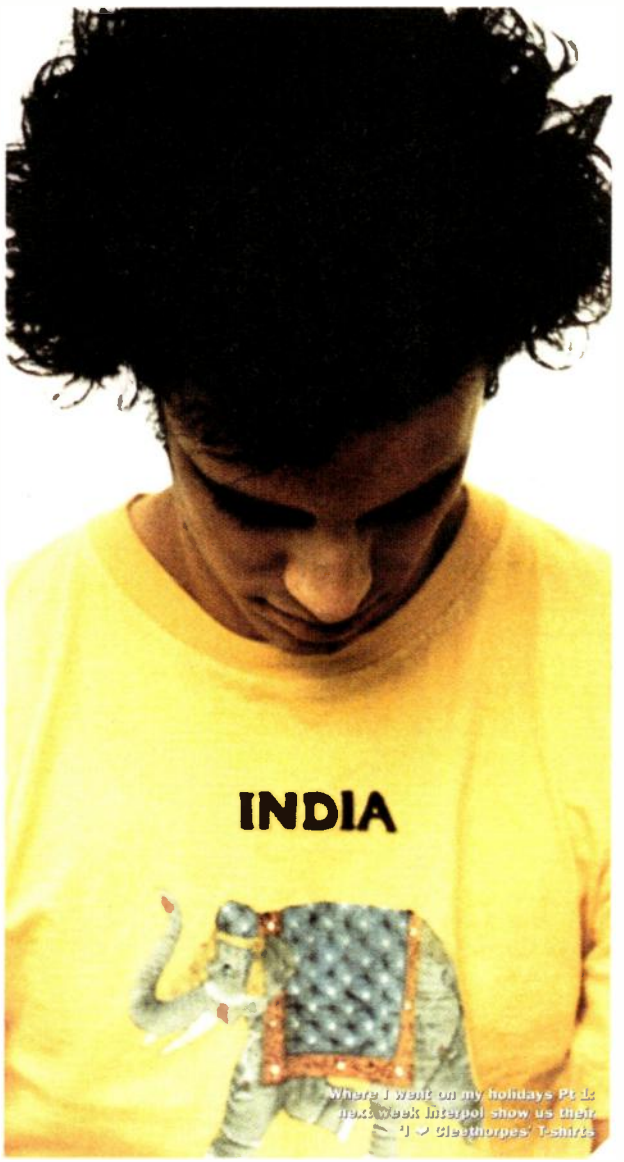
Kieran Hebden's solo outings

8

Dialogue (Output, 1999)
Hebden unveils his cut'n'paste ethno-jazz. Breezy electronica with a human face, he made it possible for this stuff to be, you know, fun.

9

Pause (Domino, 2001)
"A voyage of warm, ambient loveliness," said *NME*. 'Pause' is the folktronica blueprint. Hebden, of course, has since moved on.



NME'S PICK OF THE MONTH

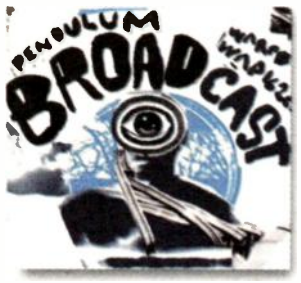
What we said about the past four weeks' best CDs

YEAH YEAH YEAHS
Fever To Tell
(DRESS UP/POLYDOR)
"The good news is that, as debut albums go, it's terrific."

HOT HOT HEAT
Make Up The Breakdown
(B-UNIQUE/SUB POP)
"They take the groove blueprint and reshape it with defiantly proper, shimmering songs."

JOY DIVISION
Paris – Les Bains Douches (18/12/79)
(FRACTURED)
"A powerful showing, including terrifically urgent takes on much of the first album."

THE WHITE STRIPES
Elephant (XL)
"The eloquence, barbarism, tenderness and sweat-drenched vitality make it their most fully-realised album yet."



BROADCAST
Pendulum
(WARP)

Brum avant-pop weirdos stretch the point

A taster from their forthcoming LP, this six-tracker sees the three members of Broadcast exploring the furthest reaches of their sound. The motorik title track is worth the price of admission alone: a whooshing space-drone overlaid with Trish Keenan's bored debutante vocals, it's both graceful and menacing. Elsewhere it's all free-jazz drumming and noises that sound like a gunfight in a pots and pans factory. Which is good, obviously. Closer 'Minus Two', however, is a mostly unlistenable lump of *musique concrète* that the US army will shortly be playing to Iraqi POWs to make them confess the whereabouts of those weapons of mass destruction. It's good that Broadcast are stretching themselves. It'd be better if they didn't always stretch our patience in the process.

Pat Long **6**

MARTIN L GORE
Counterfeit²
(MUTE)

Depeche Mode bloke gains an initial to drop an LP of covers

Why oh why oh why? Why must our rock superstars go down this road, the road marked Cover Version Vanity Project LP? Too fat and lazy to write your own songs? Finally rich and famous enough to reveal the secret influences that made you great? Either way, the CVVPLP smacks of arrogance and the least you can do is make it good. And – surprise! – Martin 'L' Gore has failed to do that, reducing all here – from greats like David Essex to unlikely pop fluff from Dylan and Eno – to a formless morass of thrums, bleeps and electronoodles. The Velvet Underground's 'Candy Says' and John Lennon's 'Oh My Love' rise from the swamp, but the Geneva Convention was created to prevent atrocities like the one Gore bestows upon Nick Cave And The Bad Seeds' 'Loverman'. Go back to counting your money.

Pete Cashmore **2**

NORTHERN STATE
Dying In Stereo
(WICHITA)

Posh girls wot rap. Get over it

Three gobby white girls from Long Island rapping?! Alright, not quite as scarily absurd as disgraced Tory Jonathan Aitken's daughter taking up the mic.

And surely we've got over the white-girls-don't-rap thing by now. All that sexism stuff we've stewed over endlessly with Princess Superstar and all those other 'feminems'.

Can't we just get on with appraising rap merits, gender aside? And Northern State are good. With their brattish manners, spiky wit and (middle-class) B-girl 'tood, it mightn't be all that lazy to re-baptise them the Beastie Girls. Ladies have been bustin' ass in hip-hop since pubescent '80s boy-baiter Roxanne Shanté and the old school metre and give-a-fuckness of 'At The Party' serves her legacy well.

Mike Carhart-Harris **6**

ROONEY
Rooney
(GEFFEN/INTERSCOPE)

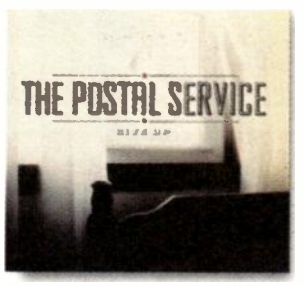
1ST REVIEW

Debut album set to fail its current affairs class

Ask most people what's happened to pop music over the last 40 years and their answer would be full of references to punk, acid house and hip-hop. Not LA five-piece Rooney, however, who are still seemingly trying to figure out how to dodge the Vietnam draft.

Like fellow American retro-obsessives The Sights, they knock out bouncy pop that instantly transfer you from a bedsit in Slough to an eternal summer cruising down West Coast freeways. And if they're piercing your heart with the Beach Boys-high-on-thick-shake loveliness of 'If It Were Up To Me' and 'Kristen' at this early stage in their career, imagine the record they'll make once they get their hands on a copy of 'Sgt Pepper's...'.

Tim Jonze **8**



THE POSTAL SERVICE
Give Up
(SUB POP)

Lo-fi emo electronica – better than it sounds

Essentially a postal collaboration between Ben Gibbard of Death Cab For Cutie and Dntel mainman Jimmy Tamborello, this may be a little record but it's a stunning thing. And one that clearly went through some money on stamps.

So Tamborello sent the beats and Gibbard wrote the words. The result of which is something akin to a more literate Human League, or early, great Depeche Mode. The beat-ridden 'Nothing Better' is a choice cut, Gibbard's lyrical self-loathing hitting an emotional sucker-punch of resonance and joviality. Likewise, the post club comedown of 'Recycled Air', which sounds like Tamborello's beatbox gadgetry, is gloriously stoned.

Wrapped in gentle innovation and tied with friendship, this is a post-rock record of an altogether different kind.

James Jam **8**

THE VANITY SET
Little Stabs Of Happiness
(CARGO)

Bad Seed gets still more poetic

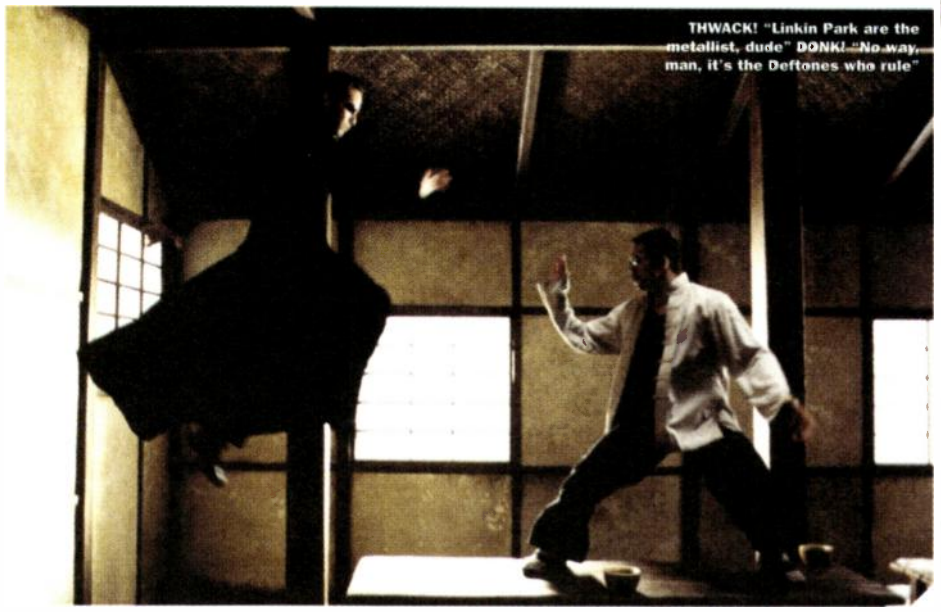
Many have attempted to epitomise New York, but the efforts of locals The Vanity Set, where a suited loon rants poetry in a dumpster behind Broadway, is up with the best. Frontman James Sclavunos earns a crust as percussionist with Nick Cave's Bad Seeds; most likely he's picked up tricks from Nick, although this gives scant clue to the delicious flights of lyrical fancy embarked upon here.

Multifarious instruments and musical excess abound. The title track has all the chucking-out-time air of a pissed Queen, lurching Brian May soloing and all. Impressively, The Vanity Set make this A Good Thing. They must enjoy each other's company so much, it's doubtful they need us to buy 'Little Stabs...' at all. But this shouldn't be allowed to fall through the cracks.

Noel Gardner **7**

KEA-NU METAL

MACHINE ROCK FINDS ITS NATURAL HOME ON THE SOUNDTRACK TO THE ROCK'N'ROLL FILM OF THE YEAR



THWACK! "Linkin Park are the metallist, dude" DONK! "No way, man, it's the Deftones who rule"

VARIOUS
The Matrix Reloaded: The Album
(WARNERS)

At last, a use for nu-metal. The problem was, back in the real world, the music of the baggy-trousered and doomed was all too susceptible to outside infection, and after exposure to millions of dollars, supermodels and existential angst, the whole thing turned into one soggy bizkit.

But imagine how much it would rule if you took the essence of what made machine rock great and compressed it into a vacuum-packed dystopian hyper-reality where everybody slinks round in black leather, says enigmatic things and breaks into death-defying acts of bullet-time hand-to-hand combat with the entire future of humanity at stake?

Welcome to the soundtrack to what is undoubtedly the most rock'n'roll movie of the year. 'The Matrix Reloaded: The Album' is a reminder of why this music was invented, taking a clutch of US metal's fiercest (plus POD) and beating exclusive tracks out of them.

So Linkin Park creak the matrix open with the instrumental 'Session' and it's freefall from then in. While for some reason, on 'This Is The New Shit', Marilyn Manson seems to want to be Missy Elliott (well, it's better, on balance, than being Marilyn Manson), the Deftones' malignant 'Lucky You' is their creepy best and a shuddering taster of what's in store from their searing new album. Elsewhere, Rob Dougan's immense chambergoth masterpiece 'Furious Angels' finally finds a context where it makes sense, and Christ, even Paul bloody Oakenfold manages to turn in a passable effort with 'Dread Rock'.

All this is before you've even thought about grappling with Don Davis' score on CD2 – a gothic tapestry of creeping Baroque that history will surely see elevated up there with Vangelis' *Blade Runner* score.

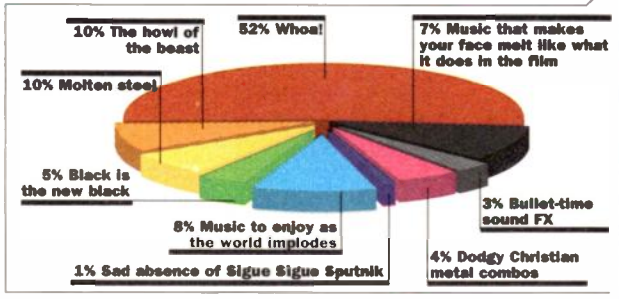
By rules of the trilogy, things need to get lighter towards the end, so there's got to be at least an outside chance that the soundtrack to November-due *The Matrix Revolutions* will be made up of human-heart rock from The White Stripes and Bright Eyes (and like anything to do with *The Matrix*, that would probably be brilliant as well).

But as we know, the darkest hour is just before dawn, and 'The Matrix Reloaded' is as black as the devil's brimstone factory, and sexy as fuck with it.

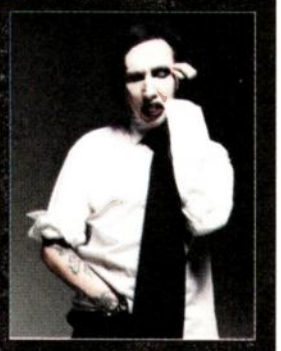
7

Dan Martin

THIS ALBUM WAS MADE FROM...


10% The howl of the beast
52% Whoa!
7% Music that makes your face melt like what it does in the film
10% Molten steel
5% Black is the new black
3% Bullet-time sound FX
8% Music to enjoy as the world implodes
1% Sad absence of Sigue Sigue Sputnik
4% Dodgy Christian metal combos

REVIEWED NEXT WEEK:



MARILYN MANSON
The Golden Age Of Grotesque
(UNIVERSAL)
Outspoken and in your face, '...Grotesque' finds the weirdy-eyed one dabbling in '30s Berlin imagery on his first post-Twiggy Ramirez album.

DEFTONES
Deftones (MAVERICK)
The *NME* favourites return at last with their fourth album, the follow-up to 2000's superb 'White Pony'.

CANYON
Empty Rooms (WICHITA)
Like Cave In, Canyon summon up a flurry of epic noise that reveis in being equal parts tunefulness and progness.

BANGKOK IMPACT
Traveller
(CREME ORGANIZATION/CLONE)

Young Scandinavian's brilliant disco debut

Anyone who's observed the rapid ascendance of 23-year-old Sami Liuski, aka Bangkok Impact, over the last 18 months will be aware of his formidable talent. From the small Lapland town of Rovaniemi, Sami crafts irresistible electro-disco of a melodic, often melancholic persuasion. His music can detonate dancefloors, as current single 'Masters Of The Universe' regularly attests, and proves a thoroughly absorbing listen through headphones, too.

'Traveller' is a sublime and assured debut album. A skilful arranger, Sami blends Quincy Jones-esque funk with Metro Area space-house ('Crowdpleaser'), and generally displays a fondness for playful alien flexipop that has an elegance and immediacy. Bangkok Impact, you could say, has landed in style.

8

Piers Martin

PURETONE
Stuck In A Groove
(SINE DANCE)

Y'know... it's the 'Addicted To Bass' people

This kicks off with a sample of the Moon landing, which is like saying, "I have no ideas". Thing is, Puretone, aka Aussie breaks bod Josh Abrahams, did have one idea, and it was 'Addicted To Bass' – a Sharon anthem, but a good one. He took the noughties' 'Jump Around' to Number Two, so they let him do an album. And – oh no! – it doesn't consist of ten reworkings of '...Bass' as we'd hoped, but flits confusingly between Morcheeba-esque coo-tronica like 'Echoes' and bonkers R&B/jungle mash-ups like the title track.

Much of this record will no doubt sound great after ten pints of Stella, but there's something about breakbeat-based pop which smacks of the mid-'90s. Remember Olive? No, didn't think so.

4

Christian Ward

THE BLACK KEYS
Thickfreakness
(FAT POSSUM)

Stunning blues-rock thrills from the US Midwest

With all this blues whipping through the UK from Stateside, it's becoming difficult to pan the genuine nugget from the fool's gold. However, you should pocket this precious artefact. Hailing from the industrial Midwest, this swamp blues duo make like they skin gators on the Mississippi.

Recorded, as myth will have it, for $20 over four sticky days in a basement, 'Thickfreakness' finds Dan Auerbach (guitar, vocals) and Patrick Carney (drums) plotting an intense course from late bluesmen like Junior Kimbrough (whose 'Everywhere I Go' is covered) to the minimalist proto-metal of Free and Cream. Hell, they even throw in nods to 'Exile On Main Street'. And if 'Hard Row' doesn't make your hair stand on end, you're an unfeeling fool. Brilliant.

8

Paul McNamee

DAVID POE
The Late Album
(ULFTONE)

Sophisticated musings sautéed in acid

Now for some dark stuff. Singer/songwriter David Poe's second album revels in a darkness only black comedy can alleviate. The listener is drawn in slowly and then hit with repeated sucker punches, as it dawns on them that death is everywhere. A former CBGBs soundman, Poe likes to shade his confessionals and storytelling with beautiful, lush, guitar-underpinned music.

His taste is eclectic enough to hint at a detuned Replacements on 'Ringer' and echoes of The Charlatans for 'Childbearing'. Then 'The Late Song (Je Ne Suis Pas Mort)' comes in, with intimations of death. A few fading millionaires, broken relationships, vagabonds, hangings and atom bombs later, the marvellous, 'Deathwatch For A Living Legend' appears... Real dark.

7

Dele Fadele

THE CRAMPS
Fiends Of Dope Island
(VENGEANCE)

Influential mondo-sleaze grandpas return

If you make records for long enough, eventually you come back into fashion. In the early-'80s The Cramps' campy mess of B-movie atmos and voodoobilly schlock made for sweet relief from overcoat rock dullards like Echo And The Bunnymen. Now – while Interpol revive the spirit of Echo – bands like Eighties Matchbox are shamelessly aping The Cramps, even if they do draw the line at wearing leopard print thongs like singer Lux Interior.

Sad to report, then, that the only band in the world that could never get more pantomime have just succeeded. Despite the game titles, songs like 'Elvis Fucking Christ!' and 'Mojo Man From Mars' are desperately in need of a hit of musical Viagra. The result is something a Cramps album should never be: humdrum.

5

Pat Long

FORTHCOMING RELEASES

May 19
THE DANDY WARHOLS
Welcome To The Monkey House
(PARLOPHONE)

June 2
STEREOPHONICS
You Gotta Go There To Come Back
(V2)

June 9
RADIOHEAD
Hail To The Thief
(PARLOPHONE)
NME said: "There's exceptional music on this record." (7)

June 16
LIMP BIZKIT
The Search For Teddy Swoes
(INTERSCOPE)

SINGLE OF THE WEEK

The Dandys: cooking up a fine electro noise

THE DANDY WARHOLS
We Used To Be Friends

(CAPITOL)

The brush-off. The kiss-off. The dressing-down. *"A long time ago/We used to be friends"*, preens Courtney Taylor, *"but I haven't thought of you lately at all"*. Those lovable bastards The Dandy Warhols are back and, as ever, making you feel bad is making their day. With Duran Duran's Nick Rhodes whacking a yacht wheel onto the production desk and plotting a course for the '80s, 'We Used To Be Friends' is a synthetic chatter of robotic handclaps and tweaky guitar fuzz, creamed off with a squeaky-clean chorus delivered in alarming falsetto: *"C'mon now honey/Bring it on bring it on, yeah"*. Vapid? Meaningless? Whether The Dandy Warhols are singing about heroin or hipster cred, it's all about reading between the track-lines. ***(LP)***

PHOTOGRAPHY: IAN JENNINGS

FEEDER
Forget About Tomorrow

(ECHO)

Dealing with the death of your drummer by coming out with all tunes blazing on their best album yet was one of Feeder's better ideas. Less of a good idea, however, is releasing this string-drenched slice of stadium-sized yawn-rock as a single. Ah well, we'll have forgotten about it tomorrow. ***(TJ)***

STEPHEN MALKMUS & THE JICKS
Dark Wave (DOMINO)

Stephen M is still living in the wonky world of weirdo alt.rock, committed to a lifetime spent charting for one week at Number 52. So committed, in fact, that he's finished this marvellous Dexys-turned-to-jelly record by (from the sound of it) getting someone to tickle his testicles with pliers. Only in the wonky world of weirdo alt.rock is this considered standard fare. ***(TJ)***

THE ROGERS SISTERS
(I'm A) Ballerina

(FOR US RECORDS)

Seldom do we stumble across bands as totally fucking perfect as The Rogers Sisters: a trio of purdy new-wave rascals from Williamsburg who play stoopid Joy Division and Tina Turner covers at Brooklyn loft parties just for shits and giggles. Their slow, snakish '(I'm A) Ballerina' is a profoundly enigmatic choice of single. But on the flip, they take Captain Beefheart's 'Zig Zag Wanderer' and turn it into a twitchy, addictive Jonathan Richman-style punk stutter sharp enough to leave your average New York poseur looking like the talentless clotheshorse he truly is. Fantastic. ***(LP)***

HELL IS FOR HEROES
Retreat (EMI)

Hardworking: so often the term you'll use when 'bloody brilliant!' just won't quite do. If Hundred Reasons are the effortless prodigies at the top of the class, Hell Is For Heroes are the troubled try-hards. 'Retreat' is mid-paced, clenched-fist rock apocalyptica that falls short of either glorious triumph or passionate destruction. There's a likeable clarity to their brooding menace, with Fugazi-style guitar scrapes and hollow drum-crashes neatly spelling out The Terrible Pain Of Existence, but it's running for the hills when it should be storming the barricades. ***(LP)***

R KELLY
Ignition (JIVE)

VROOM VROOOM! Here's R Kelly escaping the stresses of being bailed on 21 counts of child pornography by singing about how girls are dead like cars. *"I'm about to take my key/And stick it in the ignition"*, he sleazes, but strangely there's no mention of whether Kelly prefers older or younger models. Standard R&B fare, but given his current standing with the law, this should prove as appealing to the general public as a two-week holiday in Beijing. ***(IA)***

TINDERSTICKS
Don't Even Go There EP

(BEGGARS BANQUET)

If the Tindersticks won the lotto and spent the proceeds on an MDMA-laced Jacuzzi they'd still be peddling tales of heartbreak around violins that need to get out more. No worries because lead track 'Trying To Find A Home' proves they can still bring the gloom as beautifully as ever. It's lush and soulful and involves a piano that's booked itself on the next plane to Switzerland so it

VIRGIN LOVES

2 x CD £1.99 each 7" £1.49

Hell Is For Heroes

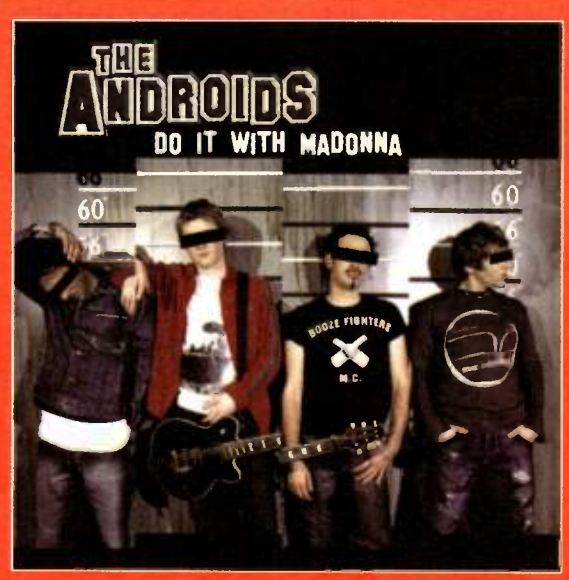
Retreat — Out Monday 5 May

Taken from their Top 20 debut album The Neon Handshake, Retreat comes in 2 CD formats both backed by exclusive tracks including cover versions of The Cure's Boys Don't Cry and Black Sabbath's Changes.

The Androids

Out Monday 5 May — Do It With Madonna

Having topped the Australian charts and stormed L.A.'s rock radio stations, this infectious track from The Androids has all the makings of a modern classic. Check out the video on the CD-ROM.



CD Single £2.99

can end it all legally. It's unclear, however, who's going to get turned on by 'Sexual Funk'. Unless your idea of getting the horn involves teasing one out over a Blackpool Pier bingo organ. ***(TJ)***

BIG BROVAZ
Favourite Things (SONY)

This comes billed as a 'comment' on bling-bling culture. Sadly, what this means is that the Brovaz bang on about wanting to ride around in Bentleys while covered in diamonds, the comment being... um... anyway, given that this is vastly more irritating than the waltz-tastic 'Nu Flow', they've got more chance of bringing home the bling with a neatly timed coughing fit round Chris Tarrant's place. ***(TJ)***

KEANE
Everybody's Changing

1ST REVIEW

(FIERCE PANDA)

First bubblegum alterno-rockers Rooney, now Southampton's Keane – fingers crossed we don't get sent any Seaman any time soon. 'Everybody's Changing' is an indisputably mighty pop song that reminds us of the first time we heard Coldplay's 'Shiver' or Travis' 'Writing To Reach You'. Except Keane sound nothing like either of them, and are closer to 'Kid A'-era Radiohead covering A-ha. Deeply unzeitgeist, but one to watch, Brian. ***(IA)***

FOUR TET
She Moves She (DOMINO)

Kieran Hebden is the tousle-haired electronica beanpole in the big knitted jumper that you see looking like an enthusiastic spare part at UK garage shows. When he's on form he makes a handful of microchips sound like an amphetamine-addled jazz sticksman crashing away in a New Orleans flophouse. But, while undoubtedly pretty, the banjo-led folktronica flutter of 'She Moves She' feels something of a comfortable cul-de-sac – the sound of the Enya it's alright for glitch fans to dig. ***(LP)***

SERAFIN
Things Fall Apart (TASTE)

Serafin are currently tipped to follow in the Big Guitar footsteps of Muse and it's not hard to see why, as 'Things Fall Apart' looks towards a time when Thom Yorke was more interested in broken hearts than broken hard drives. The opening wail of *"It's always raining"* sets things up to be your typical whine-rock affair, but you're soon ambushed with a sun-packed chorus that isn't afraid to do battle with The Tune. Tasty. ***(TJ)***

SENOR COCONUT AND HIS ORCHESTRA
Smoke On The Water

(NEW STATE)

You join *NME* poolside at the launch party for Señor Coconut's super-kitsch 'Smoke On The Water'... ooh look there's Graham Norton, Senior from Junior Senior and Har Mar Superstar, each shaking their coconuts and getting hyper on the complimentary macaroons! Har Mar, would you *please* stop getting naked and doing that to the fake palms! This is Señor's (aka German producer Uwe Schmidt) party. And with this hipster-savvy mariachi magic he's really spoiling us! ***(IA)***

THE DROYDS
Take Me I'm Yours (THE SINGLES SOCIETY)

Dance music, it seems, has finally regressed to the point where even Kraftwerk's geeky younger brother can trounce it at *Pong*. This reinvents an old Squeeze song with burping synths and turns it into retro-pop so infectious that it'll send street corner sales of little white masks through the roof. Dance music's not dead, it's just been up in the loft rediscovering the joys of a ZX Spectrum. ***(TJ)***

MOWER
After Dark (TRANSCOPIC)

Mower Mat Motte has had a few. And he's had a few more. And – oh shit – he's caught your eye. *"I wanna sleep with you"*, he lurches on 'After Dark', a greasy slab of Coxon-esque discord imbued with all the romance of skidding on a dog turd by Camden Lock. Then a ragged beat-group harmony fountains like a majestic plume of projectile vomit from the tinny transistor clatter, proving there's magic in the gut of Mower's messiness. The second they fully realise it, we're really onto something. ***(LP)***

AMBERSHADES
Clap Clap Clap

(SUPERIOR QUALITY)

'Clap Clap Clap' comes on like a jaunty indie-rumba, plastered in a shit-eating grin, but scratch its saccharine surface and lyrically it's like a Sunday paper expose of an ITV presenter or a Todd Haynes movie. The joyous façade is broken down to reveal a heartbroken, cocaine sucking loser: *"I did my best/You did your worst/Now my cocaine bubble's burst"*. Joyous. ***(IA)***

SHED SEVEN
Why Can't I Be You? (TASTE)

On the eve of Britpop stragglers Shed Seven's 15th consecutive Top 40 hit, since *NME* can't find a godly reason why this song exists we ask *who*? Who is it

that's continuing to finance Shed Seven's career? If you are a Sheds fan with no-one else to turn to, email us at *ilikeshedsevennoreallyido@nme.com*. We helped Mark Beaumont kick the habit, we can help you too. ***(IA)***

FORTHCOMING RELEASES

May 19

STEREOPHONICS Madame Helga
RADIOHEAD There There
RED HOT CHILI PEPPERS Universally Speaking
TATU Not Gonna Get Us

May 26

KINGS OF LEON Red Morning Light
MULL HISTORICAL SOCIETY Am I Wrong
GRANDADDY Now It's On
BUSTA RHYMES AND MARIAH CAREY I Know What You Want

REVIEWED NEXT WEEK:

DEFTONES
Minerva
THE EIGHTIES MATCHBOX B-LINE
DISASTER Chicken
THE FLAMING LIPS
Flight Test EP
JET Dirty Sweet EP

SINGLES OF THE WEEK

2 x CD £1.99 each MC 99p

Good Charlotte
Girls and Boys — Out Monday 5 May

More than fulfilling the promise of their recent smash Lifestyles Of The Rich Famous, Girls & Boys is available on 2 CDs and cassette. CD1 includes the video, CD2 is numbered with a limited edition poster.

Serafin
Out Monday 5 May — Things Fall Apart

Serafin, the London based four-piece follow up their two sold out EP's with this Dave Sardy (Dandy Warhols, Bush, Supergrass) produced single. "Serafin are claiming dirty urban freaked noise entirely as their own". - NME

2 x CD 99p each 7" 99p

Prices are for a limited period only, see instore for details. Prices may vary in Eire. *Available in Megastores only.

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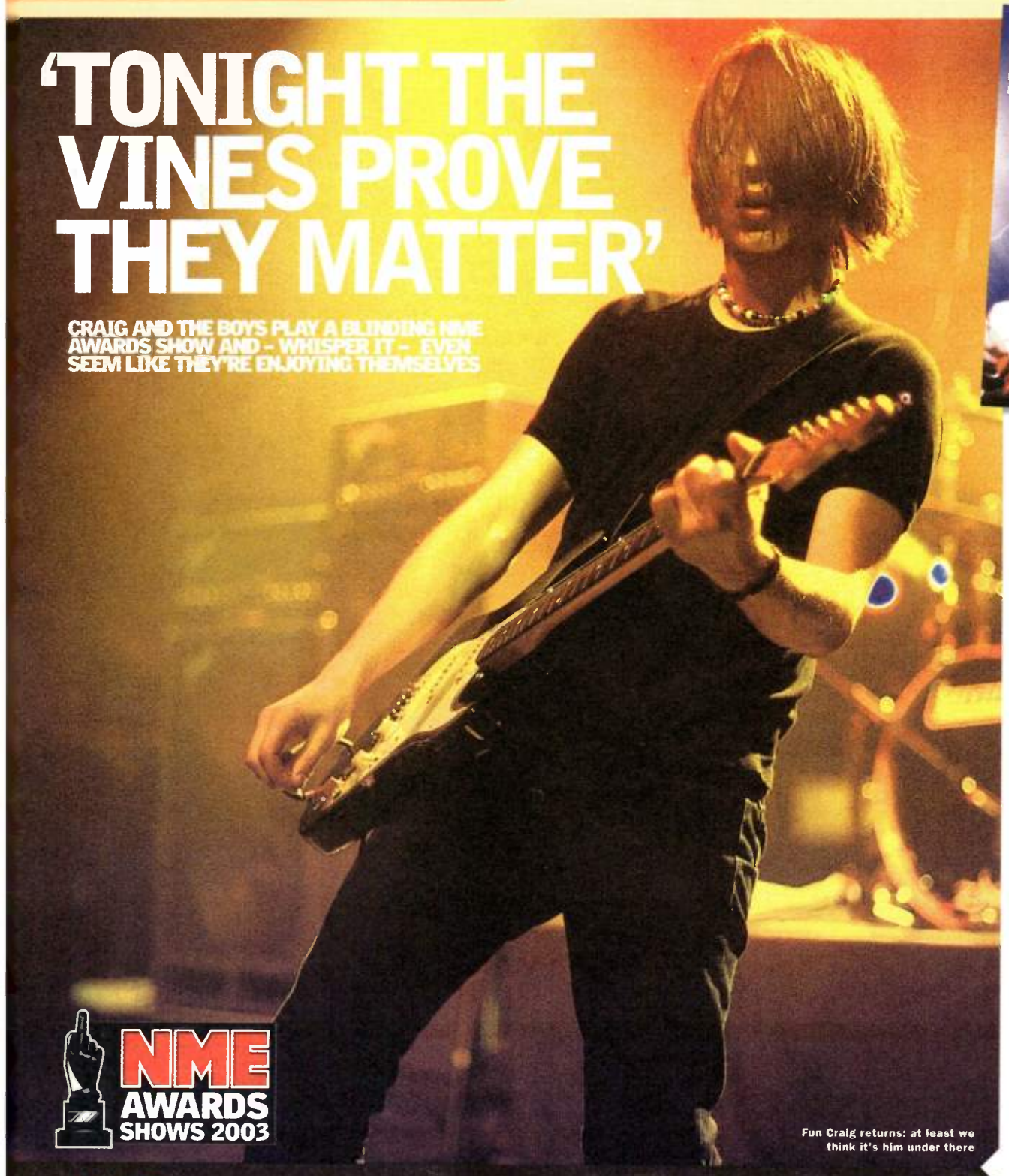
Virgin megastores

LIVE REVIEWS

Edited by Pat Long

'TONIGHT THE VINES PROVE THEY MATTER'

CRAIG AND THE BOYS PLAY A BLINDING NME AWARDS SHOW AND – WHISPER IT – EVEN SEEM LIKE THEY'RE ENJOYING THEMSELVES



NME AWARDS SHOWS 2003

Fun Craig returns: at least we think it's him under there

THE VINES
London WC2 Astoria NME Awards Show April 23

When The Vines take to the stage tonight you can hear a pin drop. Not literally, obviously – it's a cacophony of hero-worship and screaming – but metaphorically a thousand ears are straining to get every note out of a gig that has an awful lot resting on it.

This delayed *NME* Awards Show is The Vines' first UK gig since Craig tried to acquaint bassist Patrick's head with his mic-stand in Boston, definitely didn't have a breakdown and cancelled a series of worldwide gigs (the original *NME* Awards Show going in the process). It's also the first since the reviews started pouring into the *NME* office saying that on their joint US tour The Vines were baffling audiences while The Music brought the house down.

We've seen mad Vines, genius Vines, ecstatic Vines and shambolic Vines. No-one knows which will step onstage tonight, but with all this screaming comes the moment of truth.

Craig lollops on, nose poking out from sheepdog hair, guitar drooping around his shoulders. He twists his head up until the glowing tip of his cigarette is held high and then lets rip.

'In The Jungle' stampedes around the Astoria like a wounded elephant and grins break out across the venue. Follow-up 'Amnesia' is strung out until its component parts hang by threads and hearts break. 'Mary Jane' spills out in clouds of astonishing feedback and wide eyes blink in wonder.

The rumours are that the next album will be darker, but there's no sign of that. New tracks such as 'Evil Town', which could easily have ended up dirges, are lifted high on helium balloons of exquisite melody, and the bodies flow over the barriers as the band thrash out 'Fuck The World'.

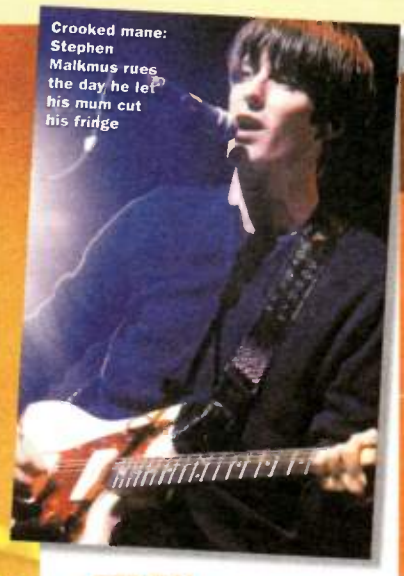
Craig is still tartrazine-toddler entertaining – when he's not pouring water over drummer Hamish mid-song, he's singing 'Ms Jackson' from underneath a towel – but beyond the clowning and elbows there's real magic.

By 'Get Free' Patrick and Hamish are grinning like this is their first big gig. When Craig finishes churning across the stage by attempting to become one with the speaker stack, Hamish even picks up the guitar thrown into his kit and has an enthusiastic fling himself. It's almost like this being in a band with Craig Nicholls business is, y'know, fun.

What The Vines prove tonight is that they're a band that matter when so many don't. Some bands are nice to have around but you wouldn't miss them if they stopped calling. The Vines, however, mattered when *NME* brought them to you a year ago, they mattered through all the bad times and they matter now. Because they are a band that can change your life. For some, The Vines already have. For everyone else there's still time.

Band play blinder. Best clearly yet to come. Welcome back.

Conor McNicholas



Crooked mane: Stephen Malkmus rues the day he let his mum cut his fridge

STEPHEN MALKMUS/SUPER FURRY ANIMALS
London South Bank Royal Festival Hall April 19

Mini-fest feast of fun for record collector rock fans

A murmur of anticipation has been building in London's second-hand record shops at the prospect of this small festival curated by noted connoisseur of the curious, Stephen Malkmus. Predictably, it doesn't disappoint, with fine performances including reclusive folk singer Vashti Bunyan and the indefatigable Billy Childish.

Then there's the reappearance of Super Furry Animals, playing a set of slow songs to mark their first gig at a sit-down venue. The measured slouch has always been SFA's best speed, as their fantastic new album 'Phantom Power' proves. Gruff Rhys focuses on a load of old songs, broadly like the new ones. They sound like they're sleepwalking, but in a good way.

Stephen Malkmus doesn't bother with any Pavement tunes, or even much from his first solo album. Following the path of the recent and marvellous 'Pig Lib', he has a fresh calling: as a kind of psychedelic art-folker, so that his new songs sound like hybrids of Television and Fairport Convention. Record collector rock has rarely sounded so invigorating, not least because Malkmus is now a plausible guitar hero, while his band The Jicks also double as an improv comedy troupe between songs. Where once he was seen as arch and distant, Malkmus' humanity and straightforward love of music are now inescapable.

John Mulvey

MY WORST GIG

The stars 'fess up about their messiest night out. This week: Guy McKnight of The Eighties Matchbox B-Line Disaster

"My worst gig experience was Reading when I was about 16. I'd already missed most of the bands I wanted to see because I'd taken this huge hit from my mate's bong and spent the day hallucinating. Then, during Rage Against The Machine, this massive bloke picked me up, punched me in the face and threw me onto the moshpit. It gave me my first experience of crowdsurfing and getting severely trampled on at the same time. While I was crowdsurfing someone stole both my shoes and threw them onto the stage. Luckily, I found an old boot lying around which happened to be my size and spent the rest of the festival walking around with this one manky old boot on."

Tim Jonze

PHOTOGRAPHY: JAMES LOOKER/ANDY WILLSHER

HOT NEW TOURS

The best-selling shows on the NME Ticketline this week. Call 0870 1 663 663 to reserve yours!

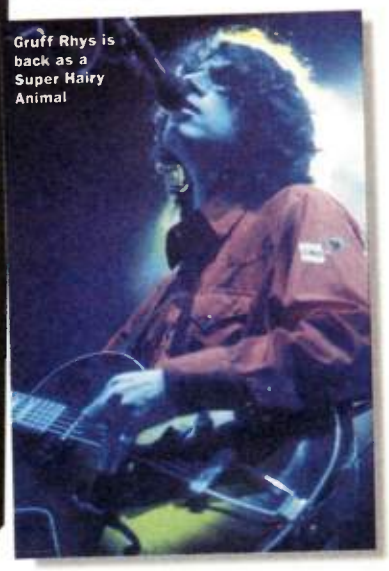
1 Reading/Leeds festivals
Metallica are headlining! Yaaargghghggh!

2 V Festival
Coldplay are headlining! Sniffle!

3 Massive Attack
Trip-hop colossi return defiant

4 The Coral SOLD OUT
Genius Scouse cossack-psychers trail new album

5 Kings Of Leon
Don't miss the beardy barons of country-blue rambling



Gruff Rhys is back as a Super Hairy Animal

KINGS OF LEON
New York Irving Plaza
April 18

The room is less than half full when the four hillbilly hotties in Kings Of Leon take the stage as opening act for Moldy Peaches' Adam Green and headliner Ben Kweller. This is not the crowd of music business insiders who crammed into the smaller Mercury Lounge in March to see what all this talk of Lynyrd Strokes was about, this is a room full of Ben Kweller fans and they're ready to ho-hum their way through the Kings' ten-song set. The fools!

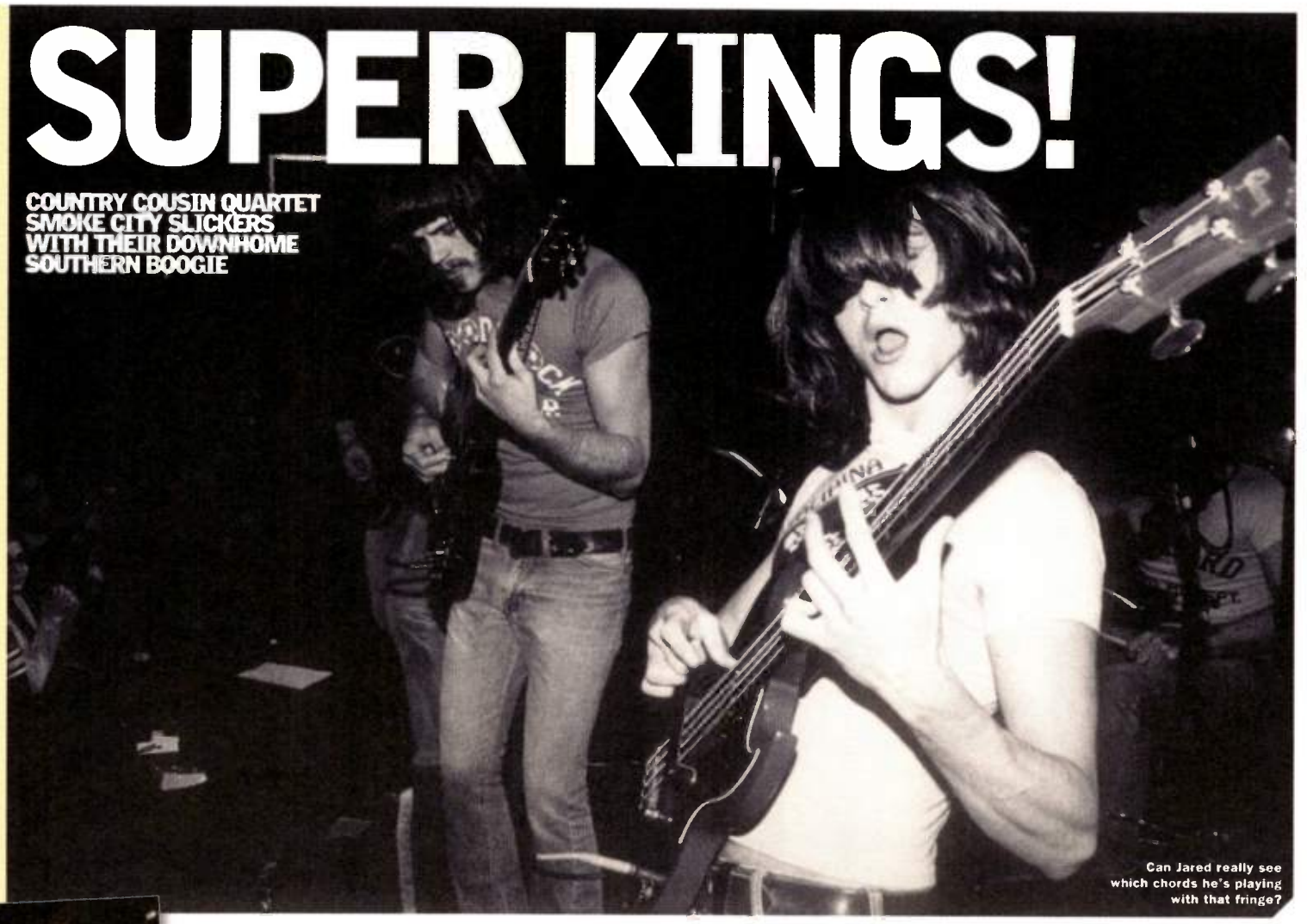
It doesn't take long, however, for the Followill boys to perform a religious conversion appropriate for these sons-of-a-preacher-man. No-one here seems acquainted with the dirty Southern boogie tunes from the Kings' perfect 'Holy Roller Novocaine' EP, but no matter: by the time the band churns out its foot-stomping version of 'Spiral Staircase' three songs in, the Kweller fans are hooting and hollering.

Although all the EP songs are duly dispatched, it's the new material – due on their album this summer – that proves why there's more to these boys than just crotch-hugging jeans and ratty T-shirts. 'Trani' builds from its tender beginning to full arena-rock splendour, with guitarist Matthew picking out a scorching solo while Caleb lets out a Bob Dylan scraping howl. And bassist Jared shows off the fiercest chops considering he only picked up the instrument eight months ago.

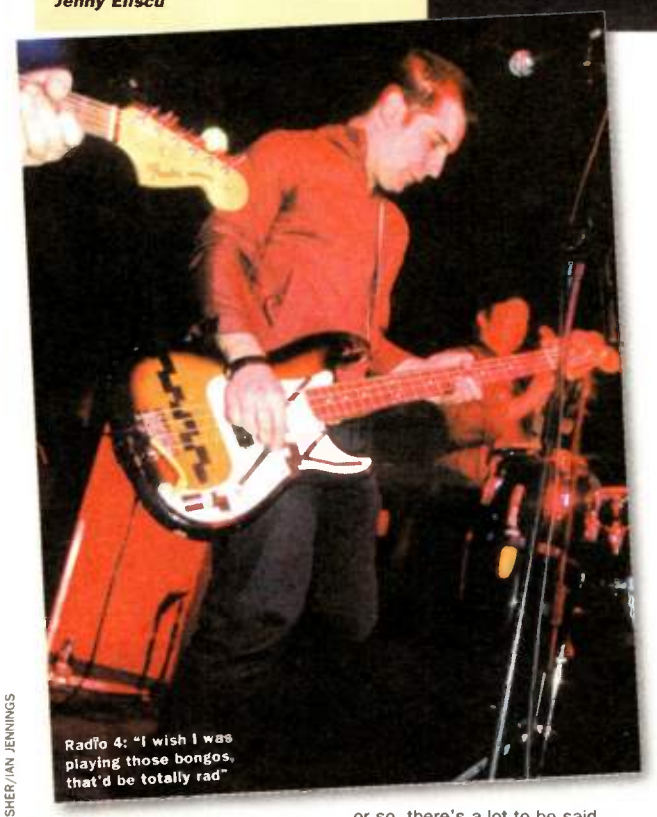
By the time they finish with 'Happy Alone', the Kings have made a few hundred pairs of pants very, very wet in the crotch – and those are New Yorkers' pants, so you know they weren't cheap.
Jenny Eliscu

SUPER KINGS!

COUNTRY COUSIN QUARTET SMOKE CITY SLICKERS WITH THEIR DOWNHOME SOUTHERN BOOGIE



Can Jared really see which chords he's playing with that fringe?



Radio 4: "I wish I was playing those bongos, that'd be totally rad"

PHOTOGRAPHY: CARA BLOCH/ANDY WILLSHER/IAN JENNINGS

RADIO 4
Cardiff Barfly
April 21

Bongoed-up NYCers hit the bone

For all the received wisdom telling you Radio 4 are the most painfully cool entity to strut out of New York in the last, oh, ten minutes or so, there's a lot to be said for the fact that as they're standing up there on the stage, they look so endearingly wrong. It's the little aesthetic touches, from Tommy Williams' tiny leather guitar strap (how *does* that thing hold his instrument up?) to PJ O'Connor, who rattles four maracas like a megalomaniacal Bez – when he's not hammering away on his uncool bongos.

In fact, it's the quintet's concession to eclecticism that provides their more primally thrilling moments. Giving us a Latin battering with 'Walls Falling', and lurching around in dense fogs of dub ('Struggle' and the spectacularly bitter PiL of 'Dance To The Underground'), this is where Radio 4 justify the respect implicit in comparisons with the early-'80s funk-punk scene. Compared with a number of their contemporaries – Out Hud, who support tonight, or The Rapture – Radio 4 often sound like they're attempting to bring the kindergarten rock equation 'Gang Of Four + The Clash = Instant Classic' to life, but with numbers like 'Sink So Low' and 'Eyes Wide Open' they come closer than you might imagine.

The equation's not a simple one but when it does work the band's initially reticent crowd are whooping with joy. Indeed, by the time encore 'New Disco''s propulsive new wave comes round, the crowd have even stolen Williams' stupid cap. Intriguingly, and despite having been together for several years, Radio 4's current form may still be a mere suggestion of the greatness they may one day achieve. Still, for now they can at least bring a party.
Noel Gardner

CALLA
London Camden Barfly @ The Monarch
April 16

Cinematic moodiness from US throb-merchants

The three Brooklyn-based Calla gentlemen certainly look the part. Dressed from arse to beak in no-nonsense black with sombre stares and slightly wobbly bottom-lips intact, the trio stand oddly still for most of the show, despite having signed a lucrative publishing deal and enjoyed the 'soccer' in an English pub before the gig. Singer and guitarist Aurelio Valle occasionally shakes his luxuriously angular 'do as he whispers into the mic, and bassist Sean Donovan lights a fag, but beyond that it's the intense intenseness of intensity all the way.

Which isn't to say they're not good, because they are. Very. Calla are huge fans of Ride, The Cure and My Bloody Valentine, but it's the repressed rage of the Pixies which tracks like 'Don't Hold Your Breath' and 'Customized' most recall.

'Fear Of Fireflies' rumbles, threatening to explode into light, but all anger is swallowed into the oily melodies and smoked-out drums. Then finally, during new single 'Televise', they really let go – the droning, raga-ish vocal winding the guitars up to the point where all that remains is thrilling, head-filling noise.

If Ennio Morricone fronted an after-hours Tijuana bar band then, frankly, *NME* would have been there instead. But only because he's a better mover.
Rob Fitzpatrick

LOMAX
London W2 Cherry Jam
April 22

East London pop terrorists make Chris Martin cry

Watch out, pop manipulators! Watch out, rock'n'roll bureaucrats! 'Cos Lomax, the jittery east London politico-noise trio, are currently tearing up the clubs with their Strummerised dub-heavy cacophony and, like Interpol and The Libertines, are 21st-century cannibals chewing on that meaty '77 sound. But tonight this is not a slow decline into latex cabaret over three very loud chords but a homicidal artistic attack, and a stand-off is taking place as singer Paul R Epworth taunts the audience with 'Anglicised', a deep and concrete grey guitar noise chemistry. Lomax is a rejection of apathy: we're fed up with work and boredom and Coldplay! Enough! Let's put an end to them!

Lomax's brilliant new single 'Brought To Rights' – which Epworth delivers tonight with guttural ferocity – is the sound of riotous urban decay. Its 'White Riot'-era sloganeering is showcased as Epworth pleasures his guitar with his bare teeth. Later on 'An End' spews frenetic super-solid krautrock grooves while bassist Jon Meade screams out, "This is violence, do you like it?" over a ten minute noise orgasm. Then Lomax flee. Like suspects leaving a crime scene.
Paul Brownell

REVIEWED NEXT WEEK:

The return of Beck! The Cooper Temple Clause's rescheduled *NME* Awards Show! And *NME* suns itself with The Hives, Stripes and Stooges at the hottest festival in the world – Coachella!

SJM Concerts & Regular Music presents

ELECTRIC SIX

plus guests with detroit city council

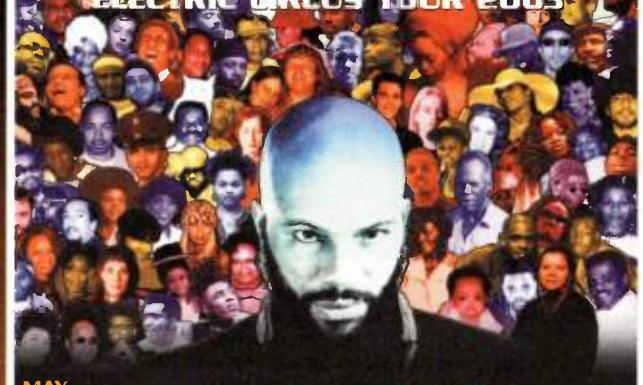
May
Sunday 04 DUBLIN THE VILLAGE 1890 925 100
Monday 05 BELFAST EMPIRE MUSIC HALL 02890 249 276
Tuesday 06 EDINBURGH LIQUID ROOMS 0870 903 3444
Wednesday 07 GLASGOW QMU 0870 903 3444
Thursday 08 LEEDS METROPOLITAN UNI 0113 244 4600
Saturday 10 MANCHESTER ACADEMY 0161 832 1111
Sunday 11 BIRMINGHAM ACADEMY BA2 0870 771 2000
Monday 12 CAMBRIDGE JUNCTION 01223 511 511
Wednesday 14 PORTSMOUTH PYRAMID CENTRE 023 9235 8608
Thursday 15 LONDON ASTORIA 020 7734 8932, 020 7403 3331

Tickets £10adv / London £12adv. / Dublin €16
(subject to booking fee)
24hr cc hotline 0871 2200 260 or
online: www.gigsandtours.com
Single 'GAYBAR' released June 2nd.
Album 'FIRE' released June 30th on XL Recordings
www.electricsix.com

SJM Concerts & Metropolis Music present

LOMMON

ELECTRIC CIRCUS TOUR 2003



MAY
11TH LONDON SHEPHERDS BUSH EMPIRE 0870 771 2000, 020 7403 3331
12TH MANCHESTER UNIVERSITY 0161 832 1111
13TH BRISTOL CARLING ACADEMY 0870 771 2000

Tickets £16adv. except London £18.50adv.(subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
New album 'Electric Circus' out now

SJM Concerts & DF Concerts present

Death in Vegas

PLUS DJ RICHARD FEARLESS

WED 30 APRIL glasgow barrowland
0870 169 0100
THU 01 MAY leicester demontfort uni
0115 912 9000
PLEASE NOTE CHANGE OF DATE - ORIGINAL TICKETS STILL VALID
FRI 02 MAY manchester academy
0161 832 1111
PLEASE NOTE CHANGE OF DATE - ORIGINAL TICKETS STILL VALID
SAT 03 MAY brixton carling academy 8pm-2am
PLUS SPECIAL GUESTS A SPECIAL GUEST DJ

ESG ANDREW WEATHERALL

0870 771 2000, 020 7403 3331

Tickets £12adv. except London £16adv. (subject to booking fee)
24hr cc hotline 0871 2200 260 or buy online www.gigsandtours.com
'Scorpio Rising' the album out now www.continorooms.com

SJM Concerts & DF Concerts by arrangement with The Agency Group Ltd. present

MULL HISTORICAL SOCIETY

Plus special guests •LONGVIEW• (except Perth) & The Grün Northern Social (Perth only)

May
Sat 31 PERTH CITY HALL 0870 169 0100
June
Sun 01 ORKNEY FUSION 0870 169 0100
Mon 02 ABERDEEN LEMON TREE 0870 169 0100
Tue 03 EDINBURGH LIQUID ROOMS 0870 169 0100
Thu 05 OXFORD ZODIAC 01865 420 042
Fri 06 LEEDS COCKPIT 0113 245 5570
Sat 07 STOKE SUGARMILL 01782 206 000
Sun 08 NORWICH WATERFRONT 01603 508 050

24hr cc hotline: 0871 2200 260 or buy on-line: www.gigsandtours.com
The 2nd album 'Us' out now on Blanco/Warners www.mullhistoricalsociety.com
Longview Debut album out July 2003

SJM Concerts, DF Concerts by arrangement with The Agency Group present

alfie

May
25 glasgow king tuts
0870 169 0100, 0870 4000 700
26 leeds cockpit
0113 245 5570
28 bristol station
0117 929 9008
29 london ulu
020 7403 3331, 020 7734 8932
30 manchester university
0161 832 1111
June
01 brighton pavilion
01273 709 709

Tickets £8adv. / Manchester £9 / London £10 (subject to booking fee)
24 hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
www.alfie-uk.com

SERAFIN

NEW SINGLE 'THINGS FALL APART' 5TH MAY

APRIL
28th london d'SOLD OUT 0207 403 3331
29th manchester roadhouse 0161 832 1111
30th swindon victoria 01793 535713
MAY
1st southampton joiners 023 80225612
3rd edinburgh bannermans 0131 2203234
4th glasgow cathouse 0870 2201116
5th nottingham rock city 0115 9412544
6th stoke sugarmill 01782 206000

with saint rose
debut single "call for calm" 28 April
& vega4 (london only)

J&S taste
www.serafin.co.uk www.tastemedia.com

SJM Concerts in association with ITB present

OCEANSIZE

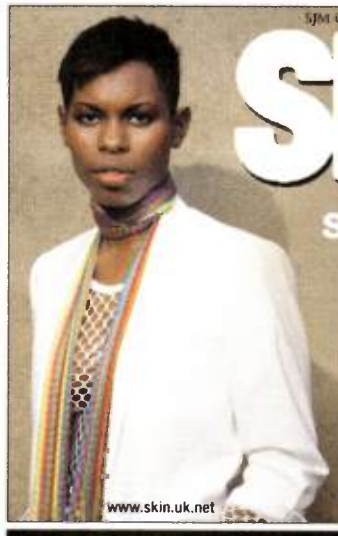
plus special guests FOUR DAY HOMBRE* & minus•

April
Tue 29 NOTTINGHAM ROCK CITY* 0115 941 2544
Wed 30 WOLVERHAMPTON LITTLE CIVIC* 01902 552 121
May
Fri 02 LEICESTER SUMO* 0116 255 1906
Sat 03 GLASGOW BARFLY* 0870 907 0999
Sun 04 LEEDS JOSEPH WELLS* 0113 245 5570
Mon 05 LONDON UNDERWORLD*• 020 7403 3331, 020 7734 8932
Tue 06 NORTHAMPTON SOUNDHAUS• 01604 250 898
Wed 07 READING FEZ CLUB• www.wegottickets.com
Fri 09 LIVERPOOL BARFLY• 0870 907 0999
Sat 10 MIDDLESBROUGH THE ARENA• 01642 804 444
Mon 12 MANCHESTER BAND ON THE WALL• 0161 832 1111

Tickets £6adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
'One Day All This Could Be Yours' EP - released 5th May
www.sizeofanocean.com
Drowned in Sound .com

SJM Concerts by arrangement with 13 Artists present

SKIN



Former front-woman with SKUNK ANANSIE

Tuesday 6th and Wednesday 7th May
LONDON SCALA
020 7403 3331 / 020 7734 8932
On Stage 8pm
Tickets £15adv (subject to booking fee)
24hr cc hotline: 0871 2200 260
or buy online: www.gigsandtours.com
www.skin.uk.net

SJM Concerts in association with 13 Artists present

king adora

PLUS GUESTS saint rose & corporation : blend (LONDON ONLY)

MAY
4 MANCHESTER UNIVERSITY 0161 832 1111
5 GLASGOW BARFLY 0141 566 4999
7 BRISTOL STATION 0117 929 9008
8 OXFORD ZODIAC 01865 420 042
9 LIVERPOOL UNIVERSITY 0151 256 5555
11 LEICESTER CHARLOTTE 0116 2553 956
13 BIRMINGHAM CARLING ACADEMY 2 0870 771 2000
14 LONDON GARAGE 020 7734 8932, 020 7403 3331

Tickets £7 / 7.50adv. except London £8.50adv.
(subject to booking fee) 24hr cc hotline: 0871 2200 260
or online: www.gigsandtours.com
New single 'Born To Lose / Kamikaze'
out May 19th on MHR Records www.kingadora.com

SJM Concerts & DF Concerts by arrangement with The Agency Group present

SCANDINAVIAN LEATHER WORLD TOUR 2003 TURBONEGRO

plus special guests DIVISION OF LAURA LEE

May
Wed 07 LONDON SOLD OUT
Thur 08 GLASGOW KING TUTS
0870 169 0100
Fri 09 MANCHESTER UNIVERSITY
0161 832 1111
Sat 10 BIRMINGHAM CARLING ACADEMY BA2
0870 771 2000
EXTRA DATE ADDED DUE TO PHENOMENAL DEMAND
Mon 12 LONDON GARAGE
020 7403 3331

Tickets £7adv. except London £8adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com

DELTASONIC in association with SJM Concerts present

THE BASEMENT

THE ZUTONS

May
01 NEWCASTLE UNI GLOBAL
0191 261 2606
02 GLASGOW SOLD OUT BROWLANDS
WITH THE CORAL
03 MIDDLE SOLD OUT GH TOWN HALL
WITH THE CORAL
04 LEEDS ROCKET
0113 245 5570
06 NOTTINGHAM THE SOCIAL
0115 912 9000
07 COLCHESTER SOUNDHAUS
01206 562 453
08 WOLVES LITTLE CIVIC
01902 552 121
10 SHEFFIELD UNIVERSITY
0114 222 8777
11 MANCHESTER ROADHOUSE
0161 832 1111
12 LIVERPOOL UNIVERSITY
0151 256 5555
14 LONDON METRO
020 7403 3331, 020 7734 8932

£5adv / London £7adv. (subject to booking fee)
www.gigsandtours.com
New single "Medicine Day" out now

SJM Concerts & Metropolis Music by arrangement with 13 Artists present

22-20s

Plus Guests THE BLUESKINS

MAY
Sat 10 EXETER CAVERN 01392 425 309
Sun 11 SWANSEA UNIVERSITY 01792 654 226
Mon 12 WOLVERHAMPTON CIVIC 01902 552 121
Tue 13 CAMBRIDGE BOATRACE 01233 508 533
Wed 14 BOURNEMOUTH OLD FIRE STATION 0870 040 6565
Thu 15 GLOUCESTER GUILDHALL 01452 505 089
Fri 16 ALDERSHOT WEST END CENTRE 01252 330 040
Sun 18 COLCHESTER SOUNDHAUS 01206 562 453
Mon 19 PETERBOROUGH MET LOUNGE 01733 566 100
Wed 21 SOUTHEND CHINNERY'S 01702 460 440
Thu 22 LONDON 100 CLUB 020 7403 3331, 020 7734 8932
Fri 23 BEDFORD ESQUIRES 01234 340 120
Sun 25 STOCKTON THEATRE 01642 860 068
Mon 26 YORK FIBBERS 01904 561 250
Tue 27 LEEDS ROCKET 0113 245 5570
Wed 28 OXFORD ZODIAC 01865 420 042

Tickets £5adv. except London £7 (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
www.22-20s.com

SJM Concerts presents

SJM Concerts, Clear Channel & Regular by arrangement with ITB presents

Stereophonics

YOU GOTTA GO THERE TO COME BACK

November 2003

Sat 08 **NEWCASTLE TELEWEST ARENA**
0870 707 8000, 0191 263 5000

Sun 09 **SHEFFIELD HALLAM FM ARENA**
0114 256 5656, 0114 251 7000

Mon 10 **HULL ARENA**
0871 2200 260, 01482 862 222

Wed 12 **EXETER WESTPOINT ARENA**
08705 321 321

Thu 13 **PLYMOUTH PAVILIONS**
01752 229 922

Sat 15 **NOTTINGHAM ARENA**
0870 121 0123

Sun 16 **BIRMINGHAM NEC**
0870 909 4133

Wed 19 **MANCHESTER EVENING NEWS ARENA**
0870 190 8000, 0161 832 1111
EXTRA DATE ADDED DUE TO PHENOMENAL PUBLIC DEMAND

SOLD OUT Sun 23 **GLASGOW SECC**
0870 040 4000, 0870 903 3444

Mon 24 **ABERDEEN AECC**
01224 641 122, 0870 903 3444

Tuesday SOLD OUT mber 2003
EXTRA DATE ADDED DUE TO PHENOMENAL PUBLIC DEMAND

Wednesday 17 December 2003
LONDON EARLS COURT
0870 903 9033, 020 7403 3331

Saturday 20 December 2003
CARDIFF MILLENNIUM STADIUM
0870 400 0688, 0870 121 1228, 0870 066 7799
ECHO
No booking fee to personal callers paying by cash or cheque at Ticketline UK, Westgate Street, Cardiff. Subject to Licence

Tickets £23.50adv. / London £25adv. / Cardiff £27.50 & £32.50 (subject to booking fee)
24hr cc hotlines: 0871 2200 260 / 0870 400 0688 / 0870 903 3444 (Scotland) or buy online: www.gigsandtours.com / www.cclive.co.uk ticketmaster / www.ticketweb.co.uk (Scotland)
New single MADAME HELGA May 19th. New album YOU GOTTA GO THERE TO COME BACK June 2nd on V2 Records. Full details and exclusive audio-visual content on www.stereophonics.com

clyde1

SJM Concerts, Metropolis Music & PCL by arrangement with The Agency Group Ltd. present

JET

JUNE

Wed 04 **OXFORD ZODIAC**
01865 420 042

Thu 05 **BIRMINGHAM ACADEMY 2**
0870 771 2000

Fri 06 **LIVERPOOL UNIVERSITY**
0151 256 5555

Sat 07 **SHEFFIELD LEADMILL**
0845 300 4050

Mon 09 **GLASGOW KING TUTS**
0870 0800 100

Tue 10 **MANCHESTER ROADHOUSE**
0161 832 1111

Wed 11 **LEEDS COCKPIT**
0113 245 5570

Thur 12 **LONDON ULU**
020 7403 3331, 020 7734 8932

Tickets £6adv. / London £7.50adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
Ltd. Ed. 12" Dirty Sweet E.P. released on May 12 - deleted same day

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SJM Concerts by arrangement with The Agency present

CAVE IN

plus guests The Damn Personals

May 2003
07 PORTSMOUTH WEDGEWOOD ROOMS 023 9286 3911
08 LIVERPOOL UNIVERSITY 0151 256 5555
10 EDINBURGH THE VENUE PCL present 0870 0600 100
11 MIDDLESBROUGH CORNERHOUSE 01642 253 053
13 LEICESTER CHARLOTTE 0116 2553 956
14 LONDON ULU 020 7403 3331, 020 7734 8932

Tickets £7adv. except London £8.50adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
New album "ANTENNA" out now

RCA
www.cavein.net

SJM Concerts by arrangement with ITB present...

THE RAVEONETTES

plus special guests stellastarr*

MAY
MONDAY 5TH BIRMINGHAM ACADEMY 2 0870 771 2000
WEDNESDAY 7TH LEEDS COCKPIT 0113 245 5570
THURSDAY 8TH MANCHESTER UNIVERSITY 0161 832 1111
FRIDAY 9TH GLASGOW KING TUTS 0870 169 0100
SATURDAY 10TH NEWCASTLE UNIVERSITY 0191 233 0444
SUNDAY 11TH PORTSMOUTH WEDGEWOOD ROOMS 023 9286 3911
TUESDAY 13TH LONDON ULU 020 7403 3331 / 020 7734 8932

All Tickets (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
Album Whip It On out now www.theraveonettes.com

SJM Concerts & Metropolis Music by arrangement with 13 Artists present

The Polyphonic Spree

plus very special guests
MULL HISTORICAL SOCIETY
and HOPE OF THE STATES & THE NORUM CLONES

June
Mon 30 Manchester Academy 0161 832 1111
July
Tue 01 Birmingham Carling Academy 0870 771 2000
Wed 02 Nottingham Rock City 0115 941 2544
Thu 03 Cambridge Corn Exchange 01223 357 851
Fri 04 London Carling Brixton Academy 0870 771 2000 020 7403 3331

Tickets £15adv. except London £17.50adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
The new single 'Light And Day' from the album 'The Beginning Stages of ...' Out now

www.thepolyphonicspree.com 679

SJM Concerts & Clear Channel Entertainment by arrangement with ITB present

MOLOKO

plus special guests GUS GUS

May
Fri 9 **MANCHESTER ACADEMY**
0161 832 1111

Sat 10 **SHEFFIELD OCTAGON**
0114 222 8777

DF Concerts
Sun 11 **GLASGOW CARLING ACADEMY**
0870 169 0100
EXTRA DATE ADDED DUE TO PUBLIC DEMAND

SOLD OUT Wed 14 **LONDON SHEPHERDS BUSH EMPIRE**
0870 771 2000, 020 7403 3331

Tickets £13.50adv. except London £15 (subject to booking fee)
24hr cc hotline: 0871 2200 260
or online: www.gigsandtours.com
Single FAMILIAR FEELING out now
Album STATUES out now www.moloko.co.uk

SJM Concerts by arrangement with The Agency Group Ltd. present

IAN McCULLOCH

plus guests KEALER

Wednesday 7th May
SHEFFIELD LEADMILL 0845 300 4050

Thursday 8th May
LONDON UNION CHAPEL 020 7403 3331 020 7734 8932

Friday 9th May
LIVERPOOL LOMAX 0151 256 5555

Saturday 10th May
GLASGOW KING TUTS 0870 169 0100

Tickets £12.50adv. / London £15 (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
New Album 'Slideling' Out 28th April www.ianmcculloch.com

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

download FESTIVAL

SATURDAY 31 MAY

IRON MAIDEN

MARILYN MANSON
DEFTONES
MINISTRY

SUNDAY 1 JUNE

LIMP BIZKIT

AUDIOSLAVE
ZWAN
LESS THAN JAKE
DISTURBED

COMPETITION

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COMPETITION

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INME MURDERDOLLS
TAPROOT HIM REEF SOIL

AMEN SEPULTURA SIKTH STAMPIN' GROUND
FUNERAL FOR A FRIEND THE HELLACOPTERS
QUEEN ADREENA FROM AUTUMN TO ASHES
ARCH ENEMY 3 COLOURS RED SHADOW'S FALL
CHIMAIRA MURDER ONE

STONE SOUR
THE DARKNESS MUDVAYNE

DECONSTRUCTION! TOUR 2003
NOFX
BOYSETSFIRE BOUNCING SOULS
STRUNG OUT THRICE [SPUNGE]
REAL MCKENZIES T.S.O.L. BEATSTEAKS
RANDY FABULOUS DISASTER NOT KATIE'S

SPINESHANK HELL IS FOR HEROES
ONE MINUTE SILENCE RAGING SPEEDHORN
CHEVELLE BRAND NEW TAKING BACK SUNDAY
THE BLOOD BROTHERS VIOLENT DELIGHT INSTRUCTION

DONINGTON PARK

GATES OPEN 9.30AM SUBJECT TO LICENCE

TICKETS: www.downloadfestival.co.uk CALL: 0870 4000 822 (24HRS)

Stargreen: 020 7734 8932 Way Ahead: 0115 912 9000
Also available at selected HMV stores National Coach Line Tel: 0115 912 9120
Single Day Tickets: £39.50 Weekend Tickets: £70.00 Camping: £12.50 Camping PLUS (showers etc) £20.00 (Inc. VAT, subject to booking fee).

HMV BBC Radio 1 Xtra KERRANG! A Clear Channel Entertainment ccLive PRESENTATION ticketmaster

Metropolis Music presents

Metropolis Music and PCL by arrangement with The Agency present

THE MOONEY SUZUKI

MAY PLUS GUESTS THE AGENDA + OF ARROW HILL (LONDON ONLY)

09 DIRTY WATER CLUB, LONDON
10 CARDIFF BARFLY 0870 907 0999
11 LEEDS COCKPIT 0113 244 1573
12 GLASGOW BARFLY 0870 907 0999
13 LIVERPOOL THE MASQUE 0151 256 5555
14 MANCHESTER NIGHT & DAY 0161 832 1111
15 DERBY VICTORIA INN 01335 740 091
16 LEICESTER SUMO 0116 255 1906
18 NOTTINGHAM RESCUE ROOMS 0115 958 8484
19 NME NIGHT @ LONDON BARFLY 0870 907 0999, 020 7287 0932, 020 7734 8932

TICKETS SUBJECT TO BOOKING FEE. BUY ON-LINE: WWW.GIGSANDTOURS.COM

THE COOPER TEMPLE CLAUSE

plus the RAM JAM 05 - 17 MAY Mew 18 - 23 MAY medium 21 05 - 23 MAY

April			
Tuesday	29	**London Astoria** NME Show SOLD OUT with support from I AM KLOOT, AEROGRAMME, THE FUTUREHEADS	
May			
Thursday	01	**Northampton Roadmenders**	01604 604222
Monday	05	**Cardiff MS1**	02920 301000
Tuesday	06	**Brighton Concorde 2**	01273 772770
Wednesday	07	**Cambridge Junction**	01223 511511
		PLEASE NOTE CHANGE OF DATE. ORIGINAL TICKETS REMAIN VALID	
Thursday	08	**Newcastle Northumbria University**	0191 261 2606
Saturday	10	**Liverpool Academy**	0151 256 5555
Sunday	11	**Leeds Metropolitan University**	0113 244 4600
Monday	12	**Aberdeen Forum**	0870 169 0100
Tuesday	13	**Glasgow QMU**	0870 169 0100
Thursday	15	**Manchester University**	0161 832 1111
Friday	16	**Sheffield Leadmill**	0845 300 4050
Saturday	17	**Wolverhampton Wulfrun Hall**	01902 552 121
Sunday	18	**Nottingham Rock City**	0115 958 8484
		NEW DATE	
Tuesday	20	**London Forum**	020 7287 0932, 020 7344 4040, 020 7403 3331, 020 7734 8932
Wednesday	21	**Portsmouth Wedgewood Rooms** SOLD OUT	023 9286 3911
Thursday	22	**Norwich Waterfront**	01603 508 050
Friday	23	**Reading University**	0118 986 0222
June		NEW DATE	
Monday	02	**Stoke Void**	01782 206 000

Tickets subject to booking fee. Buy online www.gigsandtours.com www.thecoopertempleclause.com

A Metropolis Music, SJM Concerts, DF Concerts, Clear Channel, Kennedy Street and MCD presentation in association with ITB

Metropolis Music by arrangement with The Agency present

THE APPLICATORS

plus THE SECONDS (LONDON ONLY) & C64 (LONDON & NORTHAMPTON)

MAY		
18	CAMBRIDGE BOATRACE	01223 508 533
19	NORTHAMPTON SOUNDHAUS	01604 250 898
20	LONDON BARFLY @ THE MONARCH	020 7287 0932, 020 7734 8932, 020 7403 3331
22	BATH CLUB PURR @ MOLES	01225 404 445
23	LONDON DIRTY WATER CLUB	020 7287 0932, 020 7734 8932, 020 7403 3331

All tickets subject to booking fee. Buy on-line: www.gigsandtours.com

Metropolis Music, SJM Concerts & PCL in association with The Agency present

EVAN DANDO

WITH SPECIAL GUESTS YOGAMAT PLUS PIECES

WED 7 MAY	GLASGOW UNIVERSITY UNION Box Office 0870 0600 100	TUE 13 MAY	BRISTOL ANSON ROOMS Box Office 0870 771 2000
THUR 8 MAY	BIRMINGHAM CARLING ACADEMY 2 Box Office 0870 771 2000	THUR 15 MAY	LONDON SHEPHERD'S BUSH EMPIRE EXTRA DATE ADDED DUE TO PUBLIC DEMAND
FRI 9 MAY	MANCHESTER UNIVERSITY Box Office 0161 832 1111	FRI 16 MAY	LONDON SHEPHERD'S BUSH EMPIRE Box Office 0870 771 2000, C.C.Hotline 020 7287 0932, Stargreen 020 7734 8932, Way Ahead 020 7403 3331, Ticketmaster 020 7344 4040 plus usual agents.
SAT 10 MAY	SHEFFIELD LEADMILL Box Office 0845 300 4050		
MON 12 MAY	BRIGHTON CONCORDE 2 Box Office 01273 772 770		

Tickets £12.00 adv. except Sheffield £11.00 adv. & London £14.00 adv. subject to booking fee. Buy on-line: www.gigsandtours.com

THE ALBUM BABY I'M BORED ON SETANTA

Metropolis Music by arrangement with Helter Skelter and 55DSL present

Just Jack

plus guests MANKATO

Tuesday SOLD OUT March
LONDON CARGO

EXTRA DATE ADDED DUE TO DEMAND

Tuesday 13 May
LONDON SCALA

Tickets £9.00 adv. from Credit Card Hotline: 020 7287 0932, Stargreen: 020 7734 8932 Way Ahead: 020 7403 3331, Ticketmaster: 020 7344 4040, plus usual agents
Tickets subject to booking fee. Buy on-line: www.gigsandtours.com

The debut album 'The Outer Marker' out now

eX-Girl

plus guests
A1 People
The Hordes

from Tokyo

Monday 5th May
LONDON CARGO
83 RIVINGTON ST EC2

Tickets £7.00 adv. from: 0870 606 3400, CC Hotline: 020 7287 0932, Stargreen: 020 7734 8932 Way Ahead: 020 7403 3331, Rough Trade shops (Neals Yd and Talbot Rd) Rhythm Records (Camden) Tower Records and selected Virgin stores throughout London and the SE
Tickets subject to booking fee. Buy on-line: www.gigsandtours.com

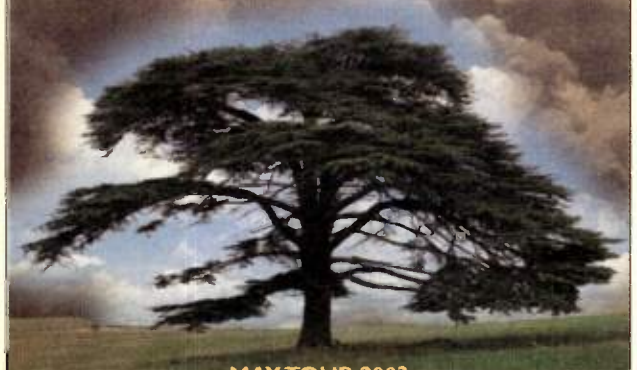
A Metropolis Music presentation in association with Hydrogen Dukebox

Limited 7" Single Spangle Out 19th May

Metropolis Music and Mean Fiddler by arrangement with Helter Skelter present

CLEARLAKE

PLUS SPECIAL GUESTS THE DELAYS



MAY TOUR 2003

Wed 07	OXFORD ZODIAC	01865 420 042
Thu 08	TAUNTON CAFÉ MAMBA	01823 354 955
Fri 09	MANSFIELD THE MILL	01623 632 451
Sat 10	MIDDLESBOROUGH THE EMPIRE	01642 247 755
Mon 12	MANCHESTER ROADHOUSE	0161 832 1111
Tue 13	STOKE SUGARMILL	01782 206 000
Wed 14	SOUTHEND CHINNERYS	01702 460 440
Thu 15	HASTINGS BRASS MONKEY	01273 685 906
Fri 16	PETERBOROUGH MET LOUNGE	01733 566 100
Sat 17	HARLOW SQUARE	01279 305 000
Sun 18	YORK BARFLY	0870 907 0999
Mon 19	CARDIFF BARFLY	0870 907 0999
Tue 20	LONDON THE GARAGE	020 7734 8932, 020 7434 4444
Wed 21	LEICESTER CHARLOTTE	0115 912 9000
Fri 23	BRISTOL LOUISIANA	0870 44 44 400
Sat 24	NOTTINGHAM ROCK CITY	0115 958 8484
Sun 25	DUNDEE READING ROOMS	01382 228 496
Tue 27	CAMBRIDGE BOATRACE	01223 508 533
Thu 29	NORTHAMPTON SOUNDHAUS	01604 250 896
Fri 30	TUNBRIDGE WELLS FORUM	01892 530 411

Tickets: subject to booking fee. Buy on-line: www.gigsandtours.com

The album 'Cedars' out now on Domino
www.clearlake.uk.com www.dominorecordco.com

METROPOLIS MUSIC, SJM CONCERTS AND CPL BY ARRANGEMENT WITH HELTER SKELTER PRESENT

THERAPY?

PLUS GUESTS

TUESDAY 13 MAY
MANCHESTER ACADEMY 3
TICKETS £10.00 ADV. 0161 832 1111

WEDNESDAY 14 MAY
BIRMINGHAM CARLING ACADEMY 2
TICKETS £10.00 ADV. 0870 771 2000

THURSDAY 15 MAY
LONDON MEAN FIDDLER
TICKETS £12.50 ADV. 020 7287 0932 020 7734 8932, 020 7344 4040

FRIDAY 16 MAY
GLASGOW GARAGE
TICKETS £10.00 ADV. 0870 220 1116

SATURDAY 17 MAY
OXFORD ZODIAC
TICKETS £10.00 ADV. 01865 420 042

ALL TICKETS SUBJECT TO BOOKING FEE. BUY ON-LINE: WWW.GIGSANDTOURS.COM

Metropolis Music by arrangement with Helter Skelter present

THE DATSUNS

+ GUESTS

TUESDAY 1ST JULY
LONDON SHEPHERDS BUSH EMPIRE

Tickets £12 adv. from: 0870 771 2000, CC Hotline: 020 7287 0932, Stargreen: 020 7734 8932 Way Ahead: 020 7403 3331, Ticketmaster: 020 7344 4040, Rough Trade shops (Neals Yd and Talbot Rd) Rhythm Records (Camden) Tower Records and selected Virgin stores throughout London and the SE Tickets subject to booking fee
Buy on-line: www.gigsandtours.com www.thedatsuns.com

Goldfrapp

plus guests
MOUNTAINEERS

MAY
18 BIRMINGHAM CARLING ACADEMY 2 0870 771 2000
19 LONDON ASTORIA 020 7287 0932, 020 7734 8932, 020 7403 3331
22 PORTSMOUTH PYRAMID 023 9235 8608
23 BRISTOL COLSTON HALL 0117 929 9008, 0870 444 4400
25 MANCHESTER ACADEMY 0161 832 1111
26 LEEDS UNIVERSITY 0113 244 4600
28 GLASGOW QMU 0870 169 0100

Tickets subject to booking fee
Buy on-line: www.gigsandtours.com

A Metropolis Music, SJM Concerts & DF Concerts presentation by arrangement with ITB

www.goldfrapp.co.uk
www.mute.com

Metropolis Music, SJM Concerts & DF Concerts by arrangement with Primary Talent International present

lamb

plus guests UNCUT

PLEASE NOTE RESCHEDULED DATES. ORIGINAL TICKETS REMAIN VALID *

May
Sat 03 MANCHESTER ACADEMY 0161 832 1111
Sun 04 GLASGOW QMU 0870 169 0100
Mon 05 LEEDS METROPOLITAN UNIVERSITY 0113 244 4600
Wed 07 BRIGHTON CONCORDE 2 01273 772 770
Thu 08 DERBY INSTITUTE 01332 381 770
Fri 09 LONDON BRIXTON ACADEMY 8pm - 2am 0870 771 2000, 020 7287 0932 020 7734 8932, 020 7403 3331
Sun 11 BRISTOL ACADEMY 0870 771 2000

Tickets: £12.00 adv. except London: £15.00 adv.
Tickets subject to booking fee. Buy on-line: www.gigsandtours.com

* Except Brighton. Exchange ticket at point of purchase

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the garage

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the fuzztones
+ GUESTS

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FUNERAL for a FRIEND
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CAPDOWN
+VERY SPECIAL GUESTS +FURTHER

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black dice
+PANT CHIMP +CRESENT

THU 8TH MAY £7.50adv
AEREOGRAMME
+THE FOGES +SLUTS OF TRUST

MON 12TH MAY £8.50adv
EXTRA SHOW ADDED!
SJM PRESENT
TURBONEGRO
+GUESTS

TUE 13TH MAY £8.50adv
FRENCH KICKS caesars
+LOMAX

WED 14TH MAY £9adv
SJM PRESENTS
king adora
+SAINT ROSE +GUESTS

THU 15TH MAY £8adv
BRITISH SEA POWER
+MOWER +GUESTS
(BSP CLUB GIG TIL 2AM)

MON 19TH MAY £8adv
KATASTROPHY WIFE
SIOBHAN FAHEY
CARINA ROUND • THE SUFFRAJETS
HOOKER • VELVET SHORE

TUE 20TH MAY £7.50adv
CLEARLAKE
+THE DELAYS

WED 21ST MAY £11adv
JUSTIN SULLIVAN
+GUESTS

THU 22ND MAY £8adv
+CALM INSANITY

TUE 27TH MAY £7adv
REUBEN
+COLOUR OF FIRE +GUESTS

TUE 3RD JUNE £7.50adv
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RANDY

WED 4TH JUNE £10adv
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EVERY FRIDAY • 11PM - 3AM
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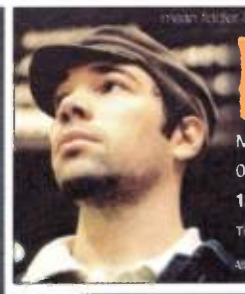
C/C 020 7344 0044 (24hrs) or book online at www.meanfiddler.com
Also from Stargreen, www.ticketmaster.co.uk and in person from Ticketmaster in selected Virgin, Tower Records and Waitrose stores plus usual agents (subject to booking fee). No booking fee when paying in cash from Astoria box office, Camden Ticketshop and all Mean Fiddler box offices.
Info Line 020 8963 0940. Join The Garage mailing list: garagelist@yahoo.co.uk



mean fiddler & sjm concerts in association with the agency group present

buck 65

May
08 Manchester Life Cafe 0161 832 1111
12 London Dingwalls 020 7344 0044

Tickets £8adv / £9adv London www.meanfiddler.com
Album SQUARE out now www.buck65.com www.buck65.com

Mean Fiddler presents

easyworld

Thursday 17th July
ULU MALET STREET, LONDON WC1. DOORS 7PM.

Tickets £8.50adv frpm C/C Hotline: 020 7344 0044 (24hrs)
Or book online @ www.meanfiddler.com & www.ticketmaster.co.uk
Also from Stargreen plus usual agents (subject to booking fee).
No booking fee when paying in cash from Astoria box office or Camden Ticketshop.
Info line: 020 8963 0940

BRITISH SEA POWER

MAY
12 Northampton Soundhaus (01604 250898)
13 Warwick University
15 London Garage (020 7344 0044)
17 Coventry Colosseum (02476 554473)
18 Leeds Josephs Well (0113 245 5570)
19 York Fibbers (1904 65125001)
20 Liverpool University (0151 256 5555)
21 Manchester Life Café (0161 832 1111)
23 Oxford Zodiac (01865 420 042)
24 Tunbridge Wells Forum (01892 530411)
25 Leicester Sumo (0116 255 1906)
27 Newcastle University
28 Glasgow King Tuts (0141 221 5279)
29 Aberdeen Lava (01224 648000)
31 Mansfield Town Mill (01623 632451)

MOWER support at all dates, except Northampton.

British Sea Power debut album, The Decline Of British Sea Power, out 2 June.
www.britishseapower.co.uk

MEAN FIDDLER PRESENTS

ok go

PLUS SPECIAL GUESTS
Mew

JUNE
SAT 07 NOTTINGHAM RESCUE ROOMS 0115 958 8484
SUN 08 SHEFFIELD LEADMILL 0845 300 4050
MON 09 BIRMINGHAM ACADEMY 2 0870 903 2222
TUE 10 MANCHESTER HOP & GRAPE 0161 832 1111
WED 11 GLASGOW KING TUTS 0141 221 5279
FRI 13 LONDON ULU 020 7344 0044
SAT 14 BRIGHTON CONCORDE 2 01273 772 770
SUN 15 BRISTOL FLEECE & FIRKIN 0117 929 9008

Tickets £7adv, £7.50adv Manchester, £8.50adv London (subject to booking fee)
www.meanfiddler.com www.okgo.net www.mewsite.com

OK GO THE BRILLIANT SELF TITLED DEBUT ALBUM OUT NOW INCLUDES THE SINGLES GET OVER IT AND DONT ASK ME.
MEW'S NEW SINGLE AM I WRY? NO OUT JUNE 2. TAKEN FROM THE ALBUM FRENGERS OUT NOW ON EVIL OFFICE / EPIC

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caesars FRENCH KICKS

PLUS GUESTS LOMAX

MAY
FRI 9 GLASGOW The Cathouse 0870 9037 999
SAT 10 YORK Fibbers 0870 9070 999
SUN 11 OXFORD Zodiac 01865 420 042
MON 12 LEICESTER The Charlotte 0115 912 9000
TUE 13 LONDON The Garage 020 7344 0044
WED 14 MANCHESTER Roadhouse 0161 832 1111

Tickets £7.50adv, £8.50adv London (subject to booking fee) www.meanfiddler.com
French Kicks new album ONE TWO BELLS out 5th May on Cooking Vinyl
Caesars album 30 MINUTES OF BLISS ON AN OTHERWISE MEANINGLESS WORLD released 21st April on Virgin Records
Lomax single BRIGHT TO NIGHT / AN END out now on V2 Records
www.frenchkicks.com www.caesarsweb.com www.33rpm.ad.com

MEAN FIDDLER IN ASSOCIATION WITH THE AGENCY PRESENT

mclusky

PLUS CORRIGAN & JARCREW

19/05 CARDIFF CLWB IFOR BACH 02920 232 199
21/05 SWANSEA SUBTERANIA 02920 381 000
22/05 EXETER CAVERN CLUB 01392 425 309
23/05 BRIGHTON FREE BUTT 01273 603 974
24/05 LONDON BUFFALO BAR 020 7359 6191
25/05 LEICESTER PRINCESS CHARLOTTE 0115 912 9000
28/05 MANCHESTER ROADHOUSE 0161 832 1111
29/05 GLASGOW KING TUTS 0141 221 5279
30/05 ABERDEEN LAVA 01224 648 000
31/05 DUNDEE WESTPORT 01382 228 496
01/06 NOTTINGHAM RESCUE ROOMS 0115 958 8484
05/06 LONDON 100 CLUB 020 7344 0033
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NEW SINGLE 'THERE ARE NO FOOL IN FERGUSON / MCC AND ALL THAT' 19.05.03
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www.meanfiddler.com

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JUNE 2003
23 MANCHESTER ACADEMY 2
27 LONDON SHEPHEADS BUSH EMPIRE SOLD OUT
29 WOLVERHAMPTON WULFRUN HALL 01902 552121

Plus Special Guests
0161 832 1111

Presented in association with Helter Skelter www.friendsreunited.com

motörhead

Plus Very Special Guests

October 2003
5 Norwich UEA 01603 508050
6 Folkestone Leas Cliff Hall 01303 253193
8 Nottingham Rock City 0115 941 2544
9 Newcastle City Hall 0191 261 2606
10 Glasgow Barrowlands 0870 169 0100
12 Wolverhampton Civic Hall 01902 552121
13 Carling Apollo Manchester 0870 401 8000
14 Leeds University 0113 244 4600
16 Bristol Colston Hall 0117 922 3686
17 Portsmouth Guildhall 023 9282 4355
18 Carling Apollo Hammersmith London 0870 040 4000

Presented in association with The Agency Group

REEF

May 2003 PLUS SPECIAL GUESTS
Sat 3 Wolverhampton Wulfrun 01902 552121
Sun 4 Cambridge Junction 01223 511 511
Mon 5 Liverpool Lomax 0151 256 5555
Wed 7 Nottingham Rock City 0115 941 2544
Thu 8 Folkestone Leas Cliff Hall 01303 253193

RE-SCHEDULED DATES Original Tickets Remain Valid

Presented in association with Helter Skelter www.reef.co.uk

vic chesnutt

Plus Support Jane Weaver
UNION CHAPEL LONDON
Tuesday 3rd June 2003
020 7344 0044 / 0870 400 0688
New album 'Silver Lake' available in stores now

PETE YORN

LONDON DINGWALLS
Wednesday 25th June 2003
Tel: 020 7344 0044
Presented in association with Helter Skelter

KELLY OSBOURNE LIVE

PLUS SPECIAL GUEST

TUESDAY 24 JUNE
NOTTINGHAM ROCK CITY
Tickets £10.00 (subject to booking fee) from 0115 941 2544
WEDNESDAY 25 JUNE
LONDON ELECTRIC BALLROOM
Tickets £10.00 (subject to booking fee) from 020 7344 0044
ORIGINAL TICKETS REMAIN VALID, IF YOU ARE UNABLE TO ATTEND PLEASE RETURN TICKETS TO PLACE OF PURCHASE TO GET FULL REFUND BEFORE APRIL 30TH
THURSDAY 26 JUNE
MANCHESTER ACADEMY 3
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IN ASSOCIATION WITH ITB PRESENTS

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MEAN FIDDLER PRESENTS

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CARLING WEEKEND **LEEDS**

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READING FRI 22ND • LEEDS SAT 23RD

LINKIN PARK

BLINK 182
PLACEBO
JAY-Z
SPECIAL GUESTS
THE DATSUNS
FINCH
BOWLING FOR SOUP

READING SAT 23RD • LEEDS SUN 24TH

blur

THE WHITE STRIPES
BECK
DOVES
THE STREETS
THE LIBERTINES
JUNIOR SENIOR

READING SUN 24TH • LEEDS FRI 22ND

METALLICA

SYSTEM OF A DOWN
SUM 41
PRIMAL SCREAM
COURTNEY LOVE
GOOD CHARLOTTE
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THE USED

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Tickets also available from Ticketmaster outlets in selected Virgin Megastores, Waitrose and Tower Records. No Booking fee when paying in cash from the Astoria, Camden Ticket Shop and other Mean Fiddler box offices. Piccadilly 0113 244 6677. Stargreen 020 7734 8932. Info line 020 8963 0940 (Mon - Fri 9am - 7pm, Sat 10am - 6pm)
Orange Festival Recorded Information line: Orange users dial 177 (cost: 40p/min). Other networks 07973 100177 (network rates apply).

www.readingfestival.com Subject to licence Artists not in order of appearance Bill subject to change www.leedsfestival.com

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WRH

LIVE GIG GUIDE

From Wednesday April 30 to Tuesday May 6

Edited by Zane

Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 working days before our cover date. Please include a telephone number for all venues

VISIT *NME*'S GIG SEARCH AT www.nmetickets.com

WEDNESDAY 30

BASINGSTOKE Gotan Project Anvil 01256 844244
BELFAST The Coral/The Basement Limelight 028 9032 5942
BIRMINGHAM Violent Delight/Span Academy 2 0121 262 3000
BRIGHTON Folk Implosion/Cinerama/Mia Doi Todd Concorde 2 01273 207241
BRISTOL I Am Kloot Louisiana 0117 926 5978
Minus Fleece & Firkin 0117 945 0996
CAMBRIDGE The Bluetones/Ambershades Junction 01223 511511
GLASGOW Death In Vegas/ESG Barrowlands 0141 552 4601
The Devics King Tut's Wah Wah Hut 0141 221 5279
Kings Of Leon/Clarkesville Barfly 0870 907 0999
Vader Cathouse 0141 248 6606
HASTINGS Winnebago Deal/X>Y/Le Neon Crypt 01424 444675
HULL Jesse James/Captain Everything Adelphi 01482 348216
LEICESTER Funeral For A Friend/Instruction Charlotte 0116 255 3956
LIVERPOOL The Revs/Nero/Leroy Barfly @ Masque 0151 707 6171
LONDON Athlete/Fonda 500/Easyworld/Sinsian Charing Cross Road Astoria WC2 020 7434 0403
C33X Notting Hill Arts Club W11 020 7460 4459
Neon Charing Cross Road Borderline WC2 020 7734 2095
The Invisibles/Houston 500/Opaque Tottenham Court Road Metro Club W1 020 7437 0964
Buddy Miller/Bill Malonee Camden Dingwalls NW1 020 7267 1577
Ohm/Clanger/Healing Fields Kentish Town Bull & Gate NW5 020 7485 5358
Regurgitator/Voxsound Camden Barfly @ The Monarch NW1 0870 907 0999
Sona Fariq Old Street Fortress Studios N1 020 7251 6200
Thyrfing/Ancient Rites/Septic Flesh/Primordial Camden Underworld NW1 020 7482 1932
Unisex/The Young Knives/Spacehopper King's Cross Water Rats WC1 020 7436 7211
MANCHESTER Hot Hot Heat/Har Mar Superstar/The Bandits University, Hop And Grape 0161 275 2930
Mad Caddies/Rise Against/Lawrence Arms/The Flipsides University, MDH 0161 275 2930
The Vines/You Am I/Rocket Science Apollo 0870 401 8000
NEWPORT Poison The Well/Open Hand/Nondo MacLean TJ's 01633 216608
NORWICH The Movielife/Vendetta Red/Pinhead Waterfront 01606 632717
The Wildhearts/Amen UEA 01603 505401
NOTTINGHAM Calexico Rescue Rooms 0115 958 8484
PLYMOUTH Craig David Pavilions 01752 229922
PRESTON The 'Burn/Bell X1 University Of Central Lancashire 01772 201201
SOUTHAMPTON Soledad Brothers/David Viner Joiners 023 8022 5612
SOUTHEND King Prawn Chinnery's 01702 460440
ST ALBANS Electric Eel Shock Horn 01727 853143
SWINDON Serafin Victoria 01793 535713
WOLVERHAMPTON Oceansize Little Civic 01902 552121
WORTHING The Damned Pavilion 01903 820500

THURSDAY 1

BATH Soledad Brothers/Pink Grease/Pearlene/David Viner Moles 01225 404445
BELFAST Buzzcocks/The Meondogs Empire 028 9024 9276
Gorky's Zygotic Mynci/Drat/The Embers Art College, Conor Hall 028 9023 0939
BIRMINGHAM Mad Caddies/Rise Against/Lawrence Arms/The Flipsides Academy 2 0121 262 3000
BLACKBURN Jesse James/Captain Everything North Bar 01254 682670
COLCHESTER Funeral For A Friend/Instruction Soundhouse 01206 562453
CREWE Wayne Hussey Limelight 01270 251929
DUBLIN Beck Ambassador Theatre 00 3531 456 9569
Smog Whelans 00 3531 475 9372
EXETER Tribute To Nothing Cavern Club 01392 495370
GLASGOW Bis/Motormark King Tut's Wah Wah Hut 0141 221 5279
Junior Senior Barfly 0870 907 0999
HULL The Blueskins Adelphi 01482 348216
LEICESTER Death In Vegas/ESG De Montfort University 0116 255 5576
LIVERPOOL Regurgitator Barfly @ Masque 0151 707 6171
LONDON BDF/XkombatX/Chimaira Camden Underworld NW1 020 7482 1932
Crack Village/Special Needs Aldgate East Rhythm Factory E1 020 7247 9386
Craig David South Kensington Royal Albert Hall SW7 020 7589 8212
Economise/Lakelot Highbury Corner Buffalo Bar N1 020 7359 6191
The Fuzztones Highbury Corner Garage N5 020 7607 1818
Gold Blade Brixton Fridge SW2 020 7326 5100
Hell Is For Heroes/Kinesis/Bluebird Charing Cross Road Astoria WC2 020 7434 0403
Jaga Jazzist Hackney Ocean 2 E8 020 7314 2800
The Rakes/Bone/Wry Highbury Corner Upstairs At The Garage N5 020 7607 1818
Simian/Fat Truckers Old Street Cargo EC2 020 7613 7731
James Taylor Quartet Camden Barfly @ The Monarch NW1 0870 907 0999
Uncle Rocks King's Cross Water Rats WC1 020 7436 7211
The Vines/You Am I/Rocket Science Brixton Academy SW9 0870 771 2000
MANCHESTER Apples In Stereo Tmesis 0161 832 1111
Calexico University, MDH 0161 275 2930
MERTHYR TYDFIL Douglas/Cars As Weapons Rooms, Club RMS 01685 370770
MILTON KEYNES The Bluetones/Ambershades Woughton Centre 01908 660392
NEWCASTLE The Basement/The Zutons University 0191 261 2606
Howe Gelb/Richard Dawson Live Theatre 0191 261 2694
NORTHAMPTON The Cooper Temple Clause Roadmender Centre 01604 604222
Poison The Well/Open Hand/Nondo MacLean Soundhaus 01604 250898
NOTTINGHAM Today Is The Day/Charger Old Angel 0115 950 2303
Violent Delight/Span Rock City 0115 941 2544
OXFORD Hot Hot Heat/Har Mar Superstar/The Bandits Zodiac 01865 420042
SHEFFIELD Children Of Bodom/Soilwork/Shadows Fall Foundry 0114 222 8777
Skin Leadmill 0114 221 2828
SOUTHAMPTON Serafin Joiners 023 8022 5612
SWINDON Give Up The Ghost/Amulet/XcanaanX Furnace 01783 534238
WARWICK Gotan Project Arts Centre 024 7652 4524
WOLVERHAMPTON Winnebago Deal/X>Y/Le Neon Little Civic 01902 552121

FRIDAY 2

BELFAST Moloko Limelight 028 9032 5942
BLACKPOOL The Music/Kings Of Leon/The Stands Empress Ballroom 01253 27786
BRADFORD The Bluetones/Ambershades Rio 01274 735549
BRIGHTON British Sea Power/Giddy Motors Freebutt 01273 603974
BRISTOL Gotan Project Colston Hall 0117 922 3683
Soledad Brothers/David Viner Louisiana 0117 926 5978
CARDIFF The Kennedy Soundtrack/Electric Eel Shock/Pink Grease Barfly 029 2066 7658
CORK Smog Half Moon Theatre 00 35321 427 2680
DUBLIN Beck Ambassador Theatre 00 3531 456 9569
EDINBURGH Bis/Motormark Ego 0131 226 7010
GLASGOW Aereogramme Garage 0141 332 1120
Bink Twang School Of Art 0141 353 4530
Calexico University 0141 339 8679
Mira Calix/Chris Clark Henry Wood Hall 0141 226 3868
The Coral/The Basement Barrowlands 0141 552 4601
Regurgitator/Smokescreen/Myopia Barfly 0870 907 0999
Skin King Tut's Wah Wah Hut 0141 221 5279
Today Is The Day/Charger Cathouse 0141 248 6606
Lucinda Williams Royal Concert Hall 0141 353 8000
HIGH WYCOMBE Arkangel White Horse 01494 527672
LEEDS Junior Senior Cockpit 0113 244 3446
Mama Scuba/Desolation Angels Royal Park 0113 275 7494
LEICESTER Howe Gelb/Scout Niblett International Arts Centre 0116 253 8293
Give Up The Ghost/Amulet/XcanaanX Charlotte 0116 255 3956
Oceansize Sumo 07855 473561
LONDON Apples In Stereo Aldgate East Spitz E1 020 7392 9032
Children Of Bodom/Shadows Fall/Soilwork Charing Cross Road Mean Fiddler WC2 020 7434 0403
Craig David South Kensington Royal Albert Hall SW7 020 7589 8212
Debutante/Lorca King's Cross Water Rats WC1 020 7436 7211
Funeral For A Friend/Instruction/Halo Friendlies Highbury Corner Garage N5 020 7607 1818
Gold Chains Farringdon Fabric EC1 020 7336 8898
Martin L Gore Charing Cross Road Astoria WC2 020 7434 0403
Hot Hot Heat/Har Mar Superstar/The Bandits Malet Street ULU WC1 020 7664 2000
Wayne Hussey Charing Cross Road Borderline WC2 020 7734 2095
Loop Guru/Higher Intelligence Agency/Future Loop Foundation Hackney Ocean E8 020 7314 2800
Quickspace/Yappie Flu Trafalgar Square ICA SW1 020 7930 3647
Sona Fariq/Le Neon/Hip Slinky Camden Barfly @ The Monarch NW1 0870 907 0999
Speck/Kid Koala Camden Jazz Café NW1 020 7916 6060
Tatu Wembley Arena 0870 739 0739
Vader/Arkhon Infaustus/Arcane Camden Underworld NW1 020 7482 1932
The Wildhearts/Amen Kentish Town Forum NW5 020 7344 0044
MANCHESTER Death In Vegas/ESG Academy 0161 275 2930
MILTON KEYNES King Prawn Woughton Centre, Pitz 01908 660392
NEWCASTLE The Golden Virgins/Cobra/Uglyhead Cluny 0191 230 4475
NORTHAMPTON MASS/The Bluesking Soundhaus 01604 250898
OXFORD Unisex Zodiac 01865 420042
PETERBOROUGH The Futureheads Met Lounge 01733 566100
SWANSEA Jesse James/Captain Everything/Adequate 7 Escape Club 01792 652854
WOLVERHAMPTON Hell Is For Heroes/Kinesis/Bluebird Wulfrun Hall 01902 552121
YORK Whitmore/Spankboy/Mixtwitch/Gravel Trap Fibbers 01904 651250

SATURDAY 3

ALDERSHOT Wayne Hussey West End Centre 01252 330040
BELFAST Billy Bragg Art College, Conor Hall 028 9023 0939
BIRMINGHAM Whitmore/Spankboy/Mixtwitch/Gravel Trap Edwards No 8 0121 643 5835
BRIDLINGTON The Music/Kings Of Leon/Rocket Science Spa Theatre 01262 678258
BRIGHTON Gotan Project Dome 01273 709709
BRISTOL Winnebago Deal/X>Y/Farther Louisiana 0117 926 5978
CORK Evan Dando Half Moon Theatre 00 35321 427 2680
COVENTRY The Bluesknins/Chikinki Colosseum 024 7655 4473
DERRY Smog Nerve Centre 028 7126 0562
DUBLIN Buzzcocks Village 00 3531 475 9372
Groove Armada/Moloko Castle, Courtyard 00 3531 456 9569
Hell Is For Heroes/Kinesis/Bluebird Temple Bar Music Centre 00 3531 670 9202
Hot Hot Heat/Har Mar Superstar Whelans 00 3531 475 9372
The Vines/You Am I Ambassador Theatre 00 3531 456 9569
DUNDEE Douglas/Cars As Weapons Westport Bar 01382 200993
EDINBURGH Serafin Bannermans 0131 556 3254
GLASGOW All About Eve King Tut's Wah Wah Hut 0141 221 5279
Oceansize Barfly 0870 907 0999
HIGH WYCOMBE Lightyear/The Filaments White Horse 01494 527672
LIVERPOOL Skin Stanley Theatre, Academy 2 0151 709 9108
LONDON Captain Everything Kingston Peel 020 8546 3516
Death In Vegas/ESG Brixton Academy SW9 0870 771 2000
Degrassi/Klint Camden Barfly @ The Monarch NW1 0870 907 0999
David Devant & His Spirit Wife King's Cross Water Rats WC1 020 7436 7211
Five Knuckle Charing Cross Road Mean Fiddler WC2 020 7434 0403
Fonda 500/Riviera/Schmoof/The Vanities Camden Verge NW5 020 7485 2781
HRM/New Disease Charing Cross Road Astoria WC2 020 7434 0403
Le Mono/Six Ray Sun/Left Side Brain Kentish Town Bull & Gate NW5 020 7485 5358
Sheep On Drugs Camden Underworld NW1 020 7482 1932
Owen Tromans/Vermont/Linus Notting Hill Arts Club W11 020 7460 4459
White Rose Movement/The Kites Camden Dublin Castle NW1 020 7485 1773
MANCHESTER Gold Chains/Electro Cute Night And Day Café 0161 236 1822
Junior Senior University, Hop And Grape 0161 275 2930
Lamb/Us-Cut Academy 0161 275 2930
MIDDLESBROUGH The Coral/The Basement Town Hall 01642 242561
MILTON KEYNES The Damned/4ft Fingers Woughton Centre 01908 660392
MYRTLEVILLE Soledad Brothers Pine Lodge 00 35321 483 2171
NEWBURY The Cooper Temple Clause Corn Exchange 01635 522733
NEWCASTLE Kill It This/Breed 77 University 0191 261 2606
NEWPORT Funeral For A Friend/Instruction TJ's 01633 216608
NOTTINGHAM Apples In Stereo/Buck 65 Rescue Rooms 0115 958 8484
Katatonia/Pornorphans/To Die For Rock City 0115 941 2544
OXFORD Nada Surf/The Mendoza Line/Tenneson Zodiac 01865 420042
Today Is The Day/Charger Downstairs At The Zodiac 01865 420042
PORTSMOUTH The Wildhearts/Amen Pyramids Centre 023 9235 8608
SHEFFIELD Give Up The Ghost/XcanaanX/Sworn In/Legacy/Mingers Corporation 0114 276 0262
Simian Leadmill 0114 221 2828
STOCKTON Violent Delight/Span Georgian Theatre 01642 674115
TUNBRIDGE WELLS Tribute To Nothing Forum 01892 530411
WOLVERHAMPTON Reef Wulfrun Hall 01902 552121
YORK The Futureheads Fibbers 01904 651250

SUNDAY 4

ABERDEEN Kill It This/Breed 77 Lemon Tree 01224 642230
BELFAST Hell Is For Heroes/Kinesis/Bluebird Empire 028 9024 9276
CAMBRIDGE Mira Calix/Chris Clark Portland Arms 01223 357268
Reef Junction 01223 511511
CARDIFF Jesse James/Adequate 7 Barfly 029 2066 7658
Today Is The Day/Charger Clwb Ifor Bach 029 2023 2199

PICK OF THE WEEK

HOT HOT HEAT

Canadian new wave upstarts **Hot Hot Heat bring their** blend of angular **punk and danceable pop to the nation with their second** tour in two months. Their single 'Bandages' was described in these pages as **"the most insatiable piece of punk-funk this century", and there** are plenty more gems to be found on their recently released album, 'Make Up The Breakdown'. With their strong songs, stunning live shows and accessible image, many predict that Hot Hot Heat will follow **The Vines and The Strokes to international stardom. For this tour they are ably** supported by pants-only Prince parody Har Mar Superstar and Scouse soundscapers **The Bandits. A night of new thrills is to be found at** Manchester University, Hop And Grape (April 30), Oxford Zodiac (May 1), London WC1 ULU (2), Dublin Whelans without **The Bandits (3),** Edinburgh Venue (5) and Leeds Cockpit (6).

THE APPLICATORS/THE SECONDS/C64

MAY 20 London Camden Barfly @ The Monarch

To buy tickets call the *NME* Ticketline on 0870 1 663 663
Check out *www.bringiton.co.uk* to hear and see all the new music of the month.

CORK **Yo La Tengo** Half Moon Theatre 00 35321 427 2680
DERBY **UK Subs** Victoria Inn 01332 740091
DUBLIN **Craig David** Castle, Courtyard 00 3531 456 9569
Electric Six Village 00 3531 475 9372
The Music/Unisex/Rocket Science Ambassador Theatre 00 3531 456 9569
Soledad Brothers Whelans 00 3531 475 9372
The Wildhearts/Amen Temple Bar Music Centre 00 3531 670 9202
EDINBURGH **Violent Delight/Span** Studio 24 0131 558 3758
EXETER **Mower** Cavern Club 01392 495370
GLASGOW **Douglas/Cars As Weapons/ A Close Last** King Tut's Wah Wah Hut 0141 221 5279
The Futureheads Barfly 0870 907 0999
Lamb/Un-Cut QMU 0141 339 9784
Serafin Cathouse 0141 248 6606
Smog Cottiers Theatre 0141 334 9214
MARLOW **RX Bandits** Square 01279 305000
LEEDS **The Basement/The Zutons** Rocket 0113 244 3446
Oceansize/Apples In Stereo Joseph's Well 0113 203 1861
LEICESTER **Buck 65** International Arts Centre 0116 253 8293
Winnebago Deal/X>Y/Further Charlotte 0116 255 3956
LIMERICK **Evan Dando** Dolans Warehouse 00 35361 314483
LIVERPOOL **Focus** Barfly @ Masque 0151 707 6171
LONDON **Arkangel/50 Caliber/Special Move** Camden Underworld NW1 020 7482 1932
Filthy Love/Disorder Kingston Grey Horse 020 8546 4818
Firemouth/Tiger Moth/Blooq/Ximinez Camden Dublin Castle NW1 020 7485 1773
My Octopus George/Menu/Visor Charing Cross Road Borderline WC2 020 7734 2095
Premature Circular Boy/Unseen Hierarchy Kentish Town Bull & Gate NW5 020 7485 5358
Shed Seven Camden Barfly @ The Monarch NW1 0870 907 0999
The Slackers Camden Dingwalls NW1 020 7267 1577
SoulCydo/Sugarcane Islington Hope'n'Anchor N1 020 7378 6095
Symbiotic/Crepitus/Exhibits Croydon Cartoon 020 8239 1616
Vectors Old Street Cargo EC2 020 7613 7731
MANCHESTER **Give Up The Ghost/Amulet/ Sworn In/XcanaanX** Music Box 0161 832 1111
King Adora/Saint Rose University, Hop And Grape 0161 275 2930
Kings Of Leon/Clarkesville Roadhouse 0161 228 1789
Tatu Evening News Arena 0161 930 8000
The White Stripes/Stereophonics/ Badly Drawn Boy/Feeder/The Coral/ Aqualung/Dirty Vegas Heaton Park 020 7765 3330
MARYPORT **The Damned** Civic Hall 01900 812652
MILTON KEYNES **Aereogramme** Woughton Centre, Pitz 01908 660392
OXFORD **Whitmore/Spankboy/ Mixtwitch/Gravel Trap** Downstairs At The Zodiac 01865 420042
PETERBOROUGH **Lightyear** Park 01733 310383
PORTSMOUTH **Nada Surf/ The Mendoza Line/Tennason** Wedgewood Rooms 023 9286 3911
SOUTHAMPTON **Tribute To Nothing** Joiners 023 8022 5612
SOUTHEND **The Bluetones/Ambershades** Chinnery's 01702 460440
YORK **Regurgitator/Pillow Talk/ Electric Eel Shock** Fibbers 01904 651250

MONDAY 5

BELFAST **Electric Six/The Droyds** Empire 028 9024 9276
Soledad Brothers/David Viner/Desert Hearts Auntie Annies 028 9050 1660
The Wildhearts/Amen Limelight 028 9032 5942
BIRMINGHAM **The Raveonettes/Steilastarr*** Academy 2 0121 262 3000
BRIGHTON **Four Tet** Freebutt 01273 603974
CANTERBURY **Give Up The Ghost/Amulet/ XcanaanX** Scout Hut 020 7607 3608
CARDIFF **The Cooper Temple Clause/ The Rain Band/Medium 21** Mount Stuart, MS1 Club 029 2030 1000
CREWE **The Bluetones/Ambershades/ Archie Bronson Outfit** Limelight 01270 251929
DUBLIN **Beans** Temple Bar Music Centre 00 3531 670 9202
Evan Dando Village 00 3531 475 9372
Goid Chains/My Computer Whelans 00 3531 475 9372
Lou Reed Helix 00 3531 700 7000
Stereophonics/Mundy/Bell X1 Castle, Courtyard 00 3531 456 9569
Yo La Tengo Ambassador Theatre 00 3531 456 9569
EDINBURGH **Hot Hot Heat/ Har Mar Superstar/The Bandits** Venue 0131 557 3073
Smog Venue 2 0131 557 3073
GATESHEAD **Moloko/Dirty Vegas/ Inspiral Carpets/Cosmic Rough Riders/ The Vessels/Gregory Isaacs/Clearlake/ Gusgus** Newcastle & Gateshead Quayside 0191 477 5098
GLASGOW **Kill II This/Breed 77/ Everything For Some** Cathouse 0141 248 6606
King Adora/Saint Rose/Lender Barfly 0870 907 0999
Violent Delight/Span King Tut's Wah Wah Hut 0141 221 5279
HARTLEPOOL **ThisGIRL/Douglas/ Cars As Weapons** Studio 01429 424440
LEEDS **Lamb/Un-Cut** Metropolitan University 0113 283 2600
LEICESTER **Nada Surf/The Mendoza Line/ Tennason** Charlotte 0116 255 3956
LIVERPOOL **The Futureheads** Barfly @ Masque 0151 707 6171
Reef/Reactor/Mankato Lomax @ Nation 0151 236 4443
LONDON **Erasure** Charing Cross Road Astoria WC2 020 7434 0403
Alejandro Escovedo South Bank Queen Elizabeth Hall SE1 020 7960 4242
Ex-Girl/A1 People/The Hordes Old Street Cargo EC2 020 7613 7731
Gotan Project Barbican Barbican Hall EC2 020 7638 8891
Mogwai King's Cross Scala N1 020 7833 2022
Oceansize Camden Underworld NW1 020 7482 1932
Shed Seven Camden Barfly @ The Monarch NW1 0870 907 0999
Simply Red Wembley Arena 0870 739 0739
Star Chamber/Flying Carnies Kentish Town Bull & Gate NW5 020 7485 5358
Lucinda Williams Shepherds Bush Empire W12 0870 771 2000
MANCHESTER **RX Bandits** Roadhouse 0161 228 1789
Today Is The Day/Charger University, Hop And Grape 0161 275 2930
NOTTINGHAM **Aereogramme** Rescue Rooms 0115 958 8484
Serafin Rock City 0115 941 2544
Winnebago Deal/X>Y/Further Old Angel 0115 950 2303
SHEFFIELD **Electric Eel Shock** Grapes 0114 249 0909
The Slackers Corporation 0114 276 0262
WOLVERHAMPTON **Funeral For A Friend/ Instruction/Halo Friendlies** Little Civic 01902 552121
YORK **James Taylor Quartet** Fibbers 01904 651250

TUESDAY 6

BIRMINGHAM **Junior Senior** Academy 2 0121 262 3000
BRIGHTON **The Cooper Temple Clause/ The Rain Band/Medium 21** Concorde 2 01273 207241
CARDIFF **The Futureheads** Barfly 029 2066 7658
The Wildhearts/Amen University 029 2023 0130
DERBY **Funeral For A Friend/Halo Friendlies** Victoria Inn 01332 740091
DUDLEY **Kill II This/Breed 77** JB's 01384 253597
EDINBURGH **Electric Six/The Detroit City Council** Liquid Rooms 0131 225 2564
GLASGOW **The Damned** Academy 0870 771 2000
Nada Surf/The Mendoza Line/Tennason King Tut's Wah Wah Hut 0141 221 5279
Opiate Cathouse 0141 248 6606
Soledad Brothers/Pearlene/David Viner Nice'n'Sleazy 0141 333 9637
James Taylor Quartet Barfly 0870 907 0999
HANLEY **Serafin** Sugarmill 01782 214991
LEEDS **Hot Hot Heat/Har Mar Superstar/ The Bandits** Cockpit 0113 244 3446
LEICESTER **Mower** Charlotte 0116 255 3956
LIVERPOOL **Smog** Stanley Theatre, Academy 2 0151 709 9108
Winnebago Deal/X>Y/Further Barfly @ Masque 0151 707 6171
LONDON **Black Dice/Part Chimp/ The Crescent** Highbury Corner Garage N5 020 7607 1818
Erasure Charing Cross Road Astoria WC2 020 7434 0403
Give Up The Ghost/Amulet/Sworn In/ Camden Underworld NW1 020 7482 1932
Klang Highbury Corner Buffalo Bar N1 020 7359 6191
Shed Seven Camden Barfly @ The Monarch NW1 0870 907 0999
Skin King's Cross Scala N1 020 7833 2022
Sommerset Camden Palace NW1 020 7387 0428
The Suffrajets/Hot Puppies/Fiction King's Cross Water Rats WC1 020 7436 7211
Tatu Wembley Arena 0870 739 0739
Rufus Wainwright Islington Union Chapel N1 020 7226 1686
Lucinda Williams Shepherds Bush Empire W12 0870 771 2000
MANCHESTER **Katatonia** Bierkeller 0161 236 1807
Violent Delight/Span Roadhouse 0161 228 1789
MILTON KEYNES **Gold Chains** Bar Central 01908 609206
NEWCASTLE **RX Bandits** University 0191 261 2606
NORTHAMPTON **The Bluetones/ Ambershades** Roadmender Centre 01604 604222
Oceansize Soundhaus 01604 250898
NORWICH **Mira Calix/Chris Clark** Kafe Da 01603 622836
NOTTINGHAM **The Basement/The Zutons** Social 0115 950 5078
Four Tet Rescue Rooms 0115 958 8484
PORTSMOUTH **Neil Is For Heroes/Kinesis/ Bluebird** Pyramids Centre 023 9235 8608
SHEFFIELD **Kid Koala/Fingathing** Foundry 0114 222 8777
Today Is The Day/Charger/Suffer As One Corporation 0114 276 0262
WOLVERHAMPTON **Rocket Science** Little Civic 01902 552121
YORK **Aereogramme** Fibbers 01904 651250

NOW BOOKING

For tickets, ring the 24-hour NME Ticketline on 0870 1 663 663. Calls are charged at national standard rate

AFI
London Kentish Town Forum (June 6), Manchester Academy (7), Glasgow Barrowlands (10)

THE APPLICATORS
Cambridge Portland Arms (May 18), Northampton Soundhaus (19), London Camden Barfly @ The Monarch *NME* Bring It On Night (20), Bath Moles (22), London Highbury Corner Upstairs At The Garage (23)

AUDIOSLAVE
Dublin Point (June 18)

THE BASEMENT
Colchester Soundhouse (May 7), Wolverhampton Little Civic (8), Sheffield University (10), Manchester Roadhouse (11), Liverpool University (12), London W1 Metro Club (14)

BELLE & SEBASTIAN/ THE DELGADOS
Glasgow Royal Concert Hall (May 17)

BJORK
London Hammersmith Apollo (May 24), London Shepherds Bush Empire (26)

BLUR
London WC2 Astoria (May 8-10, 12 & 13)

NICK CAVE AND THE BAD SEEDS
London Westminster Tate Britain without The Bad Seeds (May 23), London Hammersmith Apollo (June 6-8)

CAVE IN
Portsmouth Wedgewood Rooms (May 7), Liverpool Stanley Theatre (8), Edinburgh Venue (10), Middlesbrough Cornerhouse (11), London WC1 ULU (14)

THE COOPER TEMPLE CLAUSE
Cambridge Junction (May 7), Newcastle University Of Northumbria (8), Liverpool Stanley Theatre (10), Leeds Metropolitan University (11), Aberdeen Forum (12), Glasgow QMU (13), Manchester University, MDH (15), Sheffield Leadmill (16), Wolverhampton Wulfrun Hall (17), Nottingham Rock City (18), London Kentish Town Forum (20), Portsmouth Wedgewood Rooms (21), Norwich Waterfront (22), Reading University (23), Stoke Void (June 2)

THE CORAL
Sheffield Leadmill (June 18), New Brighton King's Parade Big Top with The Libertines/ The Thrills/Kings Of Leon/The Basement/ The Zutons (21), Oxford Brookes University (26)

EVAN DANDO
Glasgow University (May 7), Birmingham Academy 2 (8), Manchester University, MDH (9), Sheffield Leadmill (10), Brighton Concorde 2 (12), Bristol Anson Rooms (13), London Shepherds Bush Empire (15 & 16)

THE DANDY WARHOLS
Dublin Olympia (May 14 & 15), Glasgow Academy (17), Manchester Academy (18), Bristol Academy (19), Leeds University (21), Birmingham Academy (22), London Brixton Academy (23)

DONINGTON DOWNLOAD FESTIVAL
Castle Donington, Donington Park (May 31 & June 1). Acts include Iron Maiden/Marilyn Manson/Deftones/Ministry/InMe/ Murderdolls/A (May 31) and Limp Bizkit/ Audioslave/Zwan/Less Than Jake/ Stone Sour/Disturbed/NOFX/Mudvayne/ Raging Speedhorn (June 1)

THE EIGHTIES MATCHBOX B-LINE DISASTER
Sheffield Leadmill (May 11), Middlesbrough Cornerhouse (12), Aberdeen Lemon Tree (13), Glasgow King Tut's Wah Wah Hut (14), Leicester Charlotte (16), Portsmouth Wedgewood Rooms (17), Derby Old Institute (18), Brighton Concorde 2 (19)

ELECTRIC SIX
Glasgow QMU (May 7), Leeds Metropolitan University (8), Manchester Academy (10), Birmingham Academy 2 (11), Cambridge Junction (12), Portsmouth Pyramids Centre (14), London WC2 Astoria (15)

EMINEM
Milton Keynes Bowl (June 21-23), Glasgow Hampden Park (24), Dublin Punchestown Racecourse (26 & 27)

FEEDER/JJ72
Belfast Art College, Conor Hall (May 9)

GLASTONBURY FESTIVAL
Pilton Worthy Farm (June 27-29). Acts rumoured to play are REM/Super Furry Animals/Suede/Mogwai/The Eighties Matchbox B-Line Disaster (June 27), Radiohead/ Starsailor/The Polyphonic Spree (28) and Moby/Dave Gahan/Feeder/Grandaddy (29)

GOOD CHARLOTTE
London WC2 Astoria (June 30)

HOMELANDS FESTIVAL
Winchester Matterley Estate, Bowl (May 24). Acts/DJs include Groove Armada/The Streets/ The Chemical Brothers/Junior Senior/ Grandmaster Flash/Erol Alkan/James Lavelle

HOT HOT HEAT/ HAR MAR SUPERSTAR/ THE BANDITS
Birmingham Academy 2 (May 7), London Camden Electric Ballroom without Har Mar Superstar (22)

INTERPOL
London Shepherds Bush Empire (June 24)

ISLE OF WIGHT FESTIVAL
Newport Seaclose Park (June 14 & 15). Acts include Paul Weller/Starsailor/Iggy Pop/ John Squire/The Cooper Temple Clause/ The Thrills (June 14), Bryan Adams/Counting Crows/Hell Is For Heroes/The Darkness/ The Raveonettes/The Basement (15)

JET
Oxford Zodiac (June 4), Birmingham Academy 2 (5), Liverpool Stanley Theatre (6), Sheffield Leadmill (7), Glasgow King Tut's Wah Wah Hut (9), Manchester Roadhouse (10), Leeds Cockpit (11), London WC1 ULU (12)

JUNIOR SENIOR
Bristol Fleece & Firkin (May 7), London King's Cross Scala (8), Cardiff Barfly (9), Liverpool Barfly @ Masque (11)

THE KILLS
London WC1 ULU (May 22)

MASSIVE ATTACK
Dublin Marlay Park (July 24), Liverpool Old Speke Airfield, Creamfields Festival (August 23), Bristol Queens Square (25)

METALLICA
Dublin RDS with Linkin Park (August 20)

MOGWAI
Norwich Waterfront (May 7), Northampton Soundhaus (8), Dublin Village (10), Cardiff University (12), Portsmouth Wedgewood Rooms (13), Brighton Concorde 2 (14), Oxford Zodiac (15), Leeds Cockpit (16), Liverpool Barfly @ Masque (18), Edinburgh Queen's Hall (19), London King's Cross Scala (22)

MOVE FESTIVAL
Manchester Old Trafford Cricket Ground (July 11-13). Acts include Manic Street Preachers/Super Furry Animals (July 11), The Charlatans/Feeder/Dave Gahan (12), REM/Badly Drawn Boy/Idlewild/ John Squire (13)

KELLY OSBOURNE
London Camden Electric Ballroom (June 25), Manchester University, Hop And Grape (26)

THE POLYPHONIC SPREE
Manchester Academy (June 30), Birmingham Academy (July 1), Nottingham Rock City (2), Cambridge Corn Exchange (3), London Brixton Academy (4)

QUEENS OF THE STONE AGE
Wolverhampton Civic Hall (June 17), Glasgow Barrowlands (18 & 19), Manchester Apollo (20), London Brixton Academy (22 & 23)

RADIOHEAD
Dublin Olympia (May 17 & 18), Belfast Waterfront (19), Edinburgh Corn Exchange (21), Manchester Apollo (22), London Shepherds Bush Empire (24 & 25)

THE RAVEONETTES
Leeds Cockpit (May 7), Manchester University, Hop And Grape (8), Glasgow King Tut's Wah Wah Hut (9), Newcastle University (10), Portsmouth Wedgewood Rooms (11), London WC1 ULU (13)

READING/LEEDS FESTIVALS
Reading Richfield Avenue and Leeds Temple Newsam (August 22-24). Acts include Linkin Park/Blink-182/Placebo/The Datsuns/ The Polyphonic Spree/Elbow/Interpol/ Electric Six/Jay-Z/Finch (Reading 22, Leeds 23), Blur/The White Stripes/Beck/ Doves/The Streets/The Libertines/ Junior Senior/AFI/Hundred Reasons/ The Cooper Temple Clause/The Mars Volta (Reading 23, Leeds 24) and Metallica/ System Of A Down/Sum 41/Primal Scream/ Courtney Love/Good Charlotte/The Music/ Yeah Yeah Yeahs/Hot Hot Heat/Lostprophets/ The Used (Reading 24, Leeds 22)

RED HOT CHILI PEPPERS/ FOO FIGHTERS
Glasgow Green (August 24)

REM
Dublin Marlay Park (July 16 & 17)

SLANE 03
Slane Castle (August 23). Acts include Red Hot Chili Peppers/Foo Fighters/ Queens Of The Stone Age/PJ Harvey/ Feeder/Morcheeba

THE SLEEPY JACKSON
Dublin Whelans (May 12), Edinburgh Venue (13), Liverpool Barfly @ Masque (14), Leeds Cockpit (15), Bedford Esquires (17), Cardiff Barfly (18), Portsmouth Wedgewood Rooms (19), London King's Cross Scala (20), Cambridge Boat Race (22), Leicester Charlotte (23), Sheffield Leadmill (24), Nottingham Rescue Rooms (25)

SOLEDAD BROTHERS
Stockton Georgian Theatre (May 7), Sheffield University (8), Nottingham Rescue Rooms (9), Manchester Night And Day Café (10), Birmingham Bar Academy (11), Leeds Cockpit (13), Cambridge Boat Race (14), London Camden Underworld (15)

STEREOPHONICS
Newcastle Telewest Arena (November 8), Sheffield Arena (9), Hull Arena (10), Exeter Westpoint Arena (12), Plymouth Pavilions (13), Nottingham Arena (15), Birmingham NEC (16), Manchester Evening News Arena (19), Glasgow SECC (22), Aberdeen ECC (24), London Earls Court Exhibition Hall (December 16), Cardiff Millennium Stadium (20)

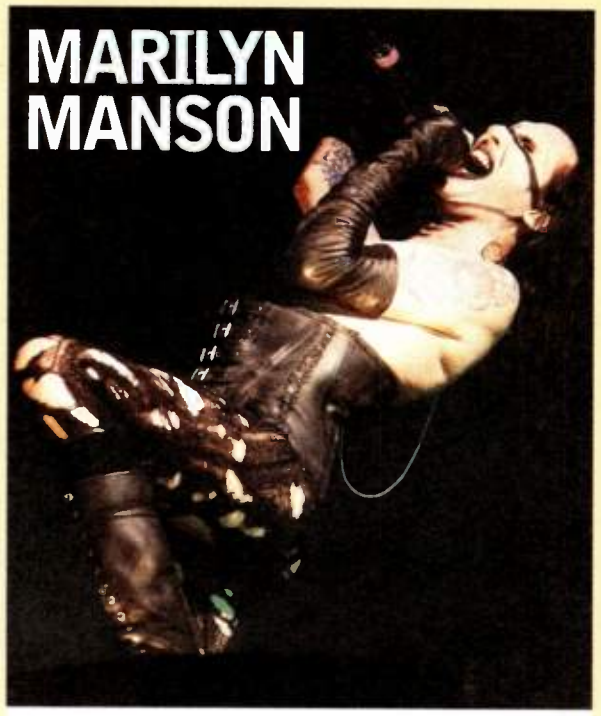
SUPER FURRY ANIMALS
Bethesda Rugby Club (June 21)

T IN THE PARK FESTIVAL
Balado, near Kinross (July 12 & 13). Acts include REM/Zwan/Idlewild/The Music/ The Datsuns/The Polyphonic Spree/ John Squire/Flaming Lips/The Warlocks (July 12) and Coldplay/The Charlatans/Feeder/ Supergrass/Sugababes/The Coral/ Underworld/The Streets/Turin Brakes/ The Roots/Röyksopp/Neil Is For Heroes/ Teenage Fanclub/GusGus/Inspiral Carpets (13)

THE 22-20S
Exeter Cavern Club (May 10), Swansea University (11), Wolverhampton Civic Hall (12), Cambridge Boat Race (13), Bournemouth Old Fire Station (14), Gloucester Guildhall Arts Centre (15), Aldershot West End Centre (16), Colchester Soundhouse (18), Peterborough Met Lounge (19), Southend Chinnery's (21), London W1 100 Club (22), Bedford Esquires (23), Stockton Georgian Theatre (25), York Fibbers (26), Leeds Rocket (27), Oxford Zodiac (28)

V FESTIVAL
Chelmsford Hylands Park and Weston Weston Park (August 16 & 17). Acts include Coldplay/Foo Fighters/Kelly Osbourne (Chelmsford August 16, Weston 17) and Red Hot Chili Peppers/David Gray/Inspiral Carpets (Weston August 16, Chelmsford 17). Other acts over the weekend include Queens Of The Stone Age/PJ Harvey/The Coral/Ash/Super Furry Animals/Underworld/ The Hives/Lemon Jelly/Feeder/The Roots/ Morcheeba/Echo & The Bunnymen/ Moloko/Turin Brakes/The Zutons

WITNESS FESTIVAL
Dublin Punchestown Racecourse (July 12 & 13). Acts include Coldplay/Manic Street Preachers/Doves/Zwan/The Flaming Lips/ The Streets/Supergrass/Badly Drawn Boy/ The Polyphonic Spree/The Datsuns/ The Thrills/Echo & The Bunnymen/ Underworld



The God Of Fuck returns with three dates to promote his new album, 'The Golden Age Of Grotesque', which comes out on May 12. In true Manson fashion, the album features more tales of debauchery, decadence and degradation backed by an unsettling gothy mix of rock and electro. The album is inspired by 1930s Hollywood, vaudeville and pre-war Berlin cabaret and the first single, 'Mobscene', hits the streets on June 2. Mr Manson also teams up with former child star Macaulay Culkin in the forthcoming film *Party Monster*, in which he plays a drag queen. These shows are your first chance to catch new bassist Tim Skold (who replaced Twiggy Ramirez), so unzip that make-up bag and head to Donington Park Download Festival (May 31), Glasgow Braehead Arena (June 2) and London Brixton Academy (4).

PHOTOGRAPHY: ANDY WILLSHER

NME TICKETLINE 0870 1 663 663

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HEARING AID

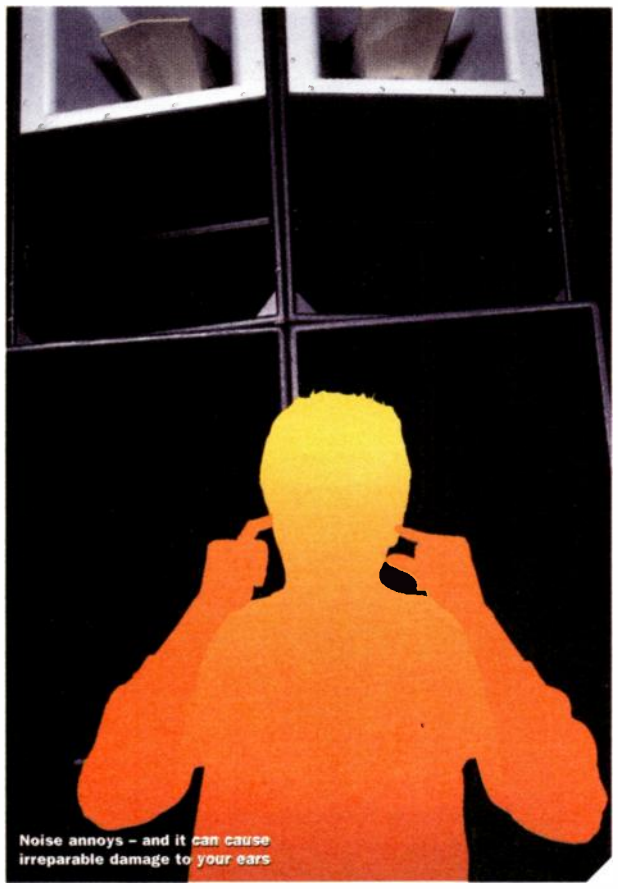
Loud rock'n'roll = good. Damage to your ears = bad

Someone always has a gran who smoked 40 a day and lived until she was 98. It's the same with hearing. There'll always be someone who's spent every night for the last ten years indulging in industrial-volume metal who can still hear a pin drop.

But the fact is, prolonged exposure to excessive volumes damages your hearing. If your workplace has a volume of over 90 decibels, your employer is legally obliged to provide you with effective hearing protection. The average rock show weighs in at around 110dB.

This is how hearing works. Sound waves enter your ear and vibrate tiny hairs (called cilla) that send electrical signals to your brain. When you're lying in bed after a night in front of the speakers, and your ears are emitting a high-pitched whine, that's because your cilla have been bent out of shape and are still sending a signal to your brain. The more you're exposed to loud volumes, the more likely the cilla will never return their normal position. That'll be tinnitus, a continuous ringing in the ear, and that's an incurable condition.

"So what," you may say. "My ears, my business." Fair enough, but if making music or going to gigs is an important part of your life, you'd be rightly pissed off if knackered hearing puts an end to it. That's why more and more people, especially bands, are taking precautions. And there's only one way of protecting your ears in the high-volume world of rock'n'roll – the humble earplug.


Noise annoys – and it can cause irreparable damage to your ears

There's a basic problem with the foam or wax earplugs you buy in chemists. They're shit. Sure, they'll reduce the volume but they'll muffle the sound, leaving you with a foggy version of what you're supposed to be hearing.

As a musician, or even as a music fan, you want something with 'flat attenuating' properties – something that'll reduce every sonic frequency equally, allowing your ears to hear exactly what's being played at a lower volume.

We'd recommend a neat little product called SlicPlug (or ER20 – same product, different brand). For just £10 these little cones provide near perfect flat attenuation with a 12dB reduction all round. They're comfortable, and although they admittedly look funny (the resonating chamber sticks out of your ear), they're surprisingly effective.

The professional solution, however, is the legendary Elacin ER15 individually moulded earplug. These beauties will require a visit to an audiologist to take an impression of your lugholes and will set you back the wrong side of £150, but if music and your ears mean a lot to you, they're an, ahem, sound investment. Matt Datsun, Hell Is For Heroes and, er, Craig David have all invested in the last few months and although they're not cheap, one pair should last for life.

Whether you look after your ears is entirely up to you. But don't just think it's ageing rockers like Phil Collins and Pete Townshend who suffer after 30 years of aural abuse. If music really means that much to you, maybe you should protect the two things that allow you to enjoy it?

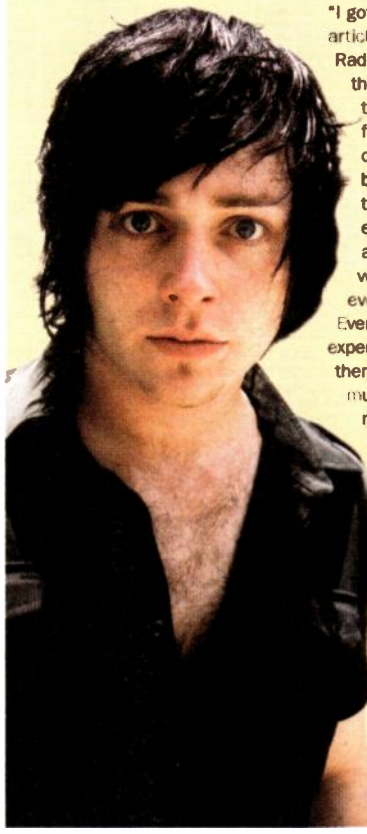
For more information visit *www.hearingprotection.co.uk*.

Robert Collins

'MY EARS ARE FINE – IT'S MY LIVER THAT'S SHIT'

Listen up with The Cooper Temple Clause's Jon Harper

When did you first decide to look after your hearing?
"It was just before I joined the Coopers. I was playing in a band with a guy quite a bit older than me who had played for years in loads of different bands. Basically, his ears were fucked. He had really bad tinnitus and he explained to me how it had affected his sleep and how it would never get better. After going to loads of concerts and clubs I started to realise that it was taking longer and longer for my ears to stop ringing the next day. I'd lie in bed and think, 'Fuck, my ears are really ringing.' Now our band is so loud, you couldn't do it without earplugs. Cymbals especially really fuck your ears."



You use moulded ER15 earplugs.
"I got them after reading an article in *NME*. It said that Radiohead used them and I thought if it had worked for them, it was good enough for me. I'd used all different sorts of earplugs but they just muffled things. If you go for the expensive ones they're flat attenuating – it reduces the volume but you can hear everything perfectly clearly. Even if they were twice as expensive I'd still have bought them. It's my profession. I'm a musician. My ears are the most important things. I don't want to go the way of Phil Collins."

Are people aware of hearing issues?
"It's not very rock'n'roll to talk about this sort of thing but I think it's really important. The lifestyle's more about strippers, cocaine, that kind of thing. My ears are fine – it's my liver that's shit."

Robert Collins

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Holly Hernandez reviews your demos

TEASING LULU
Don't Wanna Be Your Waitress

Teasing Lulu are a female punk three-piece who dress like someone styled them to look like an archetypal female punk three-piece. They don't wanna be our waitresses, but if this were Hollywood, waiting tables would take up most of their time. As vibrant, brash, vital, dare I say 'kick-ass', female punk bands go, Teasing Lulu fall way short of the credentials needed even to compete with bands like The Donnas, whose tribute to The Runaways still doesn't come that close. Lulu's music is tinny and insubstantial, the vocals are reedy and the songs are, for the most part, unforgivably average.

INFO: teasinglulu@hotmail.com

Teasing Lulu: we didn't want them to be our waitresses anyway

PHOTOGRAPHY: ANDY WILLSHER

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Chi Madra

Thoroughly uninspiring carpet beats from people who should keep their bedroom noodlings to themselves and those who like their music devoid of personality, style, challenge and distinction. How can you get excited by a CD to anaesthetise your mind after a weekend of sordid self-abuse? Chill-out records are synonymous by design with heavy, despair-laden comedowns, which in my experience are not something to be dwelt on, let alone celebrated. Just say no. Have some carrot juice and listen to something life-affirming. You'll feel better.

INFO: lostdog@attentive.demon.co.uk

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INFO: www.alaskanpipeline.com

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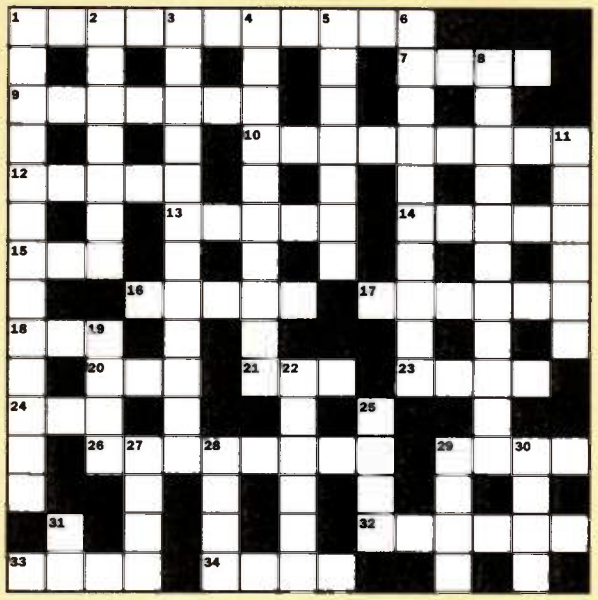

CLUES ACROSS

1+12A You've been stood up, expecting a threesome, and left in the dark? Oh, yeah, yeah, yeah (4-4-3-5)
7 (See 15 across)
9 The *NME* tour is in disarray as a Bee Gees record is played (3-2-2)
10 Sixties American girl vocal group for hire, sells back outside (9)
12 (See 1 across)
13 Former Throwing Muses vocalist appearing in another show (5)
14+26A+32A Having put all their thoughts into cooking, that's the culinary skills of The Kills (5-2-6-6)
15+7A Won't Sid turn up with James? (3-4)
16 The drummer with The Animals, he sounds just like heavy metal (5)
17 Man who knows jungle and 'Inner City Life' (6)
18+22D There's not a moment left to get Blur's new single (3-2-4)
20 Old Cabaret Voltaire album found in Thailand (3)
21 Abba's version of 'Help' (1-1-1)
23+27D Exert any movement with the Foo Fighters (4-4)
24+34A Big Country album that made them a prophet (3-4)
26 (See 14 across)
29 Essex lads recently seen in an 'Overgrown Eden' but currently on 'Neptune' (4)
32 (See 14 across)
33 Afraid it has to be spelt out for Ian Brown (1-1-1-1)
34 (See 24 across)

CLUES DOWN

1+6D *"I'll be there on time and I'll pay the cost/For wanting things that can only be found in the _____ __ __ __ __ __."* Bruce Springsteen (8-2-3-4-2-4)
2+5D The Smashing Pumpkins will perform twice much later in the day (7-7)
3 Madonna not easily identified in this movie? (4-4-4)
4 Three tests wrongly carried out on this act (3-7)
5 (See 2 down)
6 (See 1 down)
8 Inspirational Chicago blues legend who wrote 'I'm Your Hoochie Coochie Man' (6-5)
11 Get down – even further down – to The Reese Project (2-4)
19 Van Morrison's group in the '60s (4)
22 (See 18 across)
25 The ___ Brothers who went 'Beyond The Biosphere' (4)
27 (See 23 across)
28 In 1992 they bade a 'Welcome To Wherever You Are' (4)
29 Nas tells us he is able (1-3)
31+30D David Gray – I'm all yours (2-4)

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COMPILED BY TRAVIS HUNGERFORD

ANSWERS FROM APRIL 12 ISSUE

Across: 1+17D Don't Think You're The First, 9 Same Way Every Day, 10 Music, 12+22A One Love, 13+21A You All Dat, 14 Rain, 16 Set, 18 I'll Be, 19 Cato, 23 Sun J, 25 Dr Dre, 28 Roberts, 30 Parr, 31 Parade, 33+15D Riot Act. **Down:** 1 DJ Sunny, 2 Numbskull, 3+32A Town Called Malice, 4+29D I'm Your Man, 5 Kevin Carter, 6 Our Frank, 7 Red Shoes, 8 Byrne, 18+11A It's Grim Up North, 20 Sleeper, 24 Nobel, 26 BRMC, 27 ESP.

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Edited by Barry Nicolson

WAIL TO THE THIEF

This really is the last straw. James Oldham's review of 'Hail To The Thief' (*NME*, April 26) was a cowardly, hypocritical review that cheapens Radiohead's stance as true innovators – they are artistic pioneers, whereas you are just a bunch of clueless hacks blinded to Radiohead's unimpeachable brilliance by The Datsuns' 1970s haircuts. You're not fit to lick their samplers, let alone pass comment on them.

The lack of progress debate rages on against Radiohead, while *NME* talks up bands like The Strokes, The White Stripes and even fucking Avril Lavigne – bands without a forward-thinking bone in their body – as the future of music. You knock 'Hail...' when it DOES try to progress – on 'The Gloaming' or 'Backwoods', which you then unfairly dismiss as electronic noodles, largely because you don't understand them. Seven out of ten is an insult to the greatest band that have ever lived and in five years' time, when 'Hail...' is rightly held up as the best album of this decade, you will be hanging your ignorant heads in shame.
Simon, via email

Hell hath no fury like a Radiohead fan scorned. We've had a few of these letters, each one convinced that 'Hail To The Thief' is the greatest piece of recorded music we pondlife have been blessed with since, um... well, 'Amnesiac'. We like our melodically paranoid prog as much as the next person, but just because it comes in a box marked 'Radiohead' doesn't make it the be-all and end-all. Truth is – and this may be hard for some to deal with – it's nothing more than a good album. The world will not change, the stars will not align, and Toploader will not split up (actually, hang on a sec...). It's worth your time, it's worth your money, but ultimately it's not worth more than the seven James gave it – BN

Hail storm: Radiohead fans say 'Oui Ja Yes' to their new album

YES! YES!! YES!!! AHEM...

So, let's get this straight – they're fronted by a boggle-eyed pearly queen who looks likes she dresses by blindfolding herself, spinning round and running into a clown's wardrobe *(Yes, Courtney Love hasn't been looking her best recently – BN)*, the guitarist is an axe-wielding pixie, and the drummer looks like my old university room-mate who used to masturbate too much and read *Lord Of The Rings*. *NME*, where did you find these sleazy misfits known as the Yeah Yeah Yeahs? What rock did you drag them out from under? More to the point, has there ever been a band who better encapsulated a night on cheap speed and absinthe? *(Off the top of my head? Travis, Alfie, Jethro Tull... – BN)*. You'd better not be pulling my leg about 'Fever To Tell' being the most exciting debut of the year.
Dick, Glasgow

Fret not, Dick, for 'Fever To Tell' is the best thing we've heard since 'Elephant'. That must've been, oooooh, a couple of weeks back at least. Soon, indie clubs the world over will overflow with O clones in shredded chemical green nylons and Krusty The Clown's unwanted gussets. It will be like Halloween every night. It will be beautiful. And it will be very, very drunk – BN

I've never heard any music by the Yeah Yeah Yeahs and I already hate them. I couldn't give a shit if Karen O has stuck a piece of plastic to a dress. I think the overkill in your paper must cause many to form prejudiced opinions like mine. For all I know they might be the best band ever and I may really like them, but I will never know.
Karl Margerum, via email

LAVIGNE LA VIDA LOCA

I'm sick of the snobs who trash Avril Lavigne (*NMEmail*, April 26). I like her, I bought her album. It's nice pop music. Alright, there's no substance, but you have to judge her on what she is, not what you think she ought to be. She's not trying to make music with deep lyrics. She's just doing something fun and brainless *(Brainless?! Haven't you heard the lyrics to 'Sk8er Boi'? – BN)*. I appreciate that, and I wish others would too.
Diabolical Penguin, via email

JACK WHITE – FAMOUS?!

I'm very concerned – a friend who doesn't know the difference between The Strokes and a tube of toothpaste, constantly calls *NME* EMI and thinks Eminem is a brand of chocolate, phoned me last night to tell me she thinks '7 Nation Army' is a great song. OK, it is a great song, but how did she know that? What's going on?

Then a horrible thought occurred. Does the release of this single mean all and sundry are going to go White Stripes crazy? Are our favourite elephant-hugging duo about to become all famous and 'far too important for their own good' like (can I bear to say it?) Coldplay?! Say it ain't so.
Niki, via email

Niki, sit down and put on your copy of 'Elephant'. Do you hear the sound of a cash cow being butchered? Does it resemble the musical equivalent of a pair of Mr Men pyjamas? Do you sense a Lionel Richie collaboration in the near future? No. Crisis averted – BN

BRITAIN: AT WAR, ALLEGEDLY

NME, Thom Yorke, Eddie Vedder, Damon Albarn and the rest of you self-righteous idealists deem it more noble for three million innocent Iraqi civilians to die at the hands of Saddam than for one thousand to die with US/British bullets and bombs.

Your hate *(sic)* of Bush, and Republicans has blinded you into delusion *(sic)* of what's right and wrong. In this case, the end DOES justify the means. Just because most of you were students at one time doesn't mean you're not allowed to grow up. Age really does bring wisdom. Don't fight it kids! You may be able to persuade children who don't know their history that your convictions are true, but a rational adult knows you're full of shit!

I'm sure it was a sad day in the Beaumont house when the BBC showed innocent Iraqi civilians dancing in the streets of Baghdad and Basra *(You're not wrong, the* NME *office hasn't been that miserable since the Third Reich fell back in '45 – BN)*, with most people thanking our evil forces for the removal of Saddam.
A Yank In Merseyside

Like a cheeky jobbie hiding in the U-bend, this war just won't go away. Whatever your opinion, it's patronising to disregard the million-plus people who took to the streets in February to protest against the war as a rabble of half-educated students and irrational adults. Still, the war's over bar the looting; let's just hope that Bush and Blair put their money where their mouth is and deliver the government that Iraqi people – and not the Texan oil barons – want. End of story – BN

THE MADCAP GUFFAWS

Ever since Mark Beaumont called me a nutter (*NMEmail*, March 29), I have been playing Mull Historical Society's song, 'Asylum', on a ceaseless loop. After 23,040 minutes, or 5,008 consecutive listens, this nutter must say this is the best piano-led ballad in ages. "Stop cryin' yer scientist out, Noel G Martin." Sorry, that was my client, the actor Tom Hanks *(Oh bugger, not this loony again – BN)*. So why the hushed coverage when it comes to MHS?

He is in a position to conquer continents concurrently, so why not steer some of your spotlight toward Colin MacIntyre? His songs are easily the greatest sound to come out of Scotland since Britt Ekland humped the wall in *The Wicker Man*.
Joshua Cox, via email

Other highlights of Mr Cox's correspondence with *NME* this week included a running commentary on a Gallagher-Martin boxing match supposedly refereed by Swells, and something regarding the new Radiohead album that is sadly unintelligible to our primitive civilisation – BN

PICTURE THIS

SIMON, LICHFIELD
"Me and my mate with Jack and Meg. They wanted us to know that the vinyl paper for 'Elephant' was made of recycled elephant dung!"

ANNA, LONDON
"This is me (centre) and my friend Molly with Dolf in the Virgin Megastore in Oxford Street after The Datsuns' signing."

SINEAD, SWANSEA
"Joe, the luscious bassist from InMe, and three lovely ladies – Sinéad, Hannah and Ella."

SCOTT, MANCHESTER
"Me and Doves in Manchester, March 2002. Who said they were miserable?"

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NME.COMMENTS

What the talk is about on the world's best website

I have been stalking Brian Molko for five years. Every night I go into his room and carefully pluck exactly 100 hairs from his scalp. I now have close to two million Molko hairs, which I store in chronologically ordered bags under my bed.
I hate Placebo.
Norman Blake

For the sake of humanity, please don't try to clone him using those hairs.
Darklittlesecret

Shit... no! I've been doing the same although I only take 75 and I've used them to make, among other things, a rug and a parka jacket. The poor fucker will be bald before long.
Davenims

I wouldn't bother stealing hairs from his head. Just smother the c— with his pillow.
Evangelicus

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